THESAURUS MUSICUS:

BEING, A

COLLECTION of the Newest SONGS

PERFORMED

At Their *Majesties Theatres*; and at the Consorts in *Viller-street* in York-Buildings, and in *Charles-street Covent-Garden.*

WITH A

Thorow-Bass to each SONG, for the *Harpsicord*, *Theorbo*, or *Bass-Viol.*

To which is Annexed,

A *Collection* of *Airs*, Composed for two *Flutes*, by several Masters.

THE SECOND BOOK.

Licensed according to Order.

LONDON,

Printed by *J. Heptinstall* for *John Hudgebutt*, and are to be sold by *John Money*, *Stationer*, at the Mitre in Mitre-Court in *Fleetstreet*, at *Henry Playford's* Shop near the *Temple-Church*, and at most Musick-Shops in Town. 1694.

5' 2.

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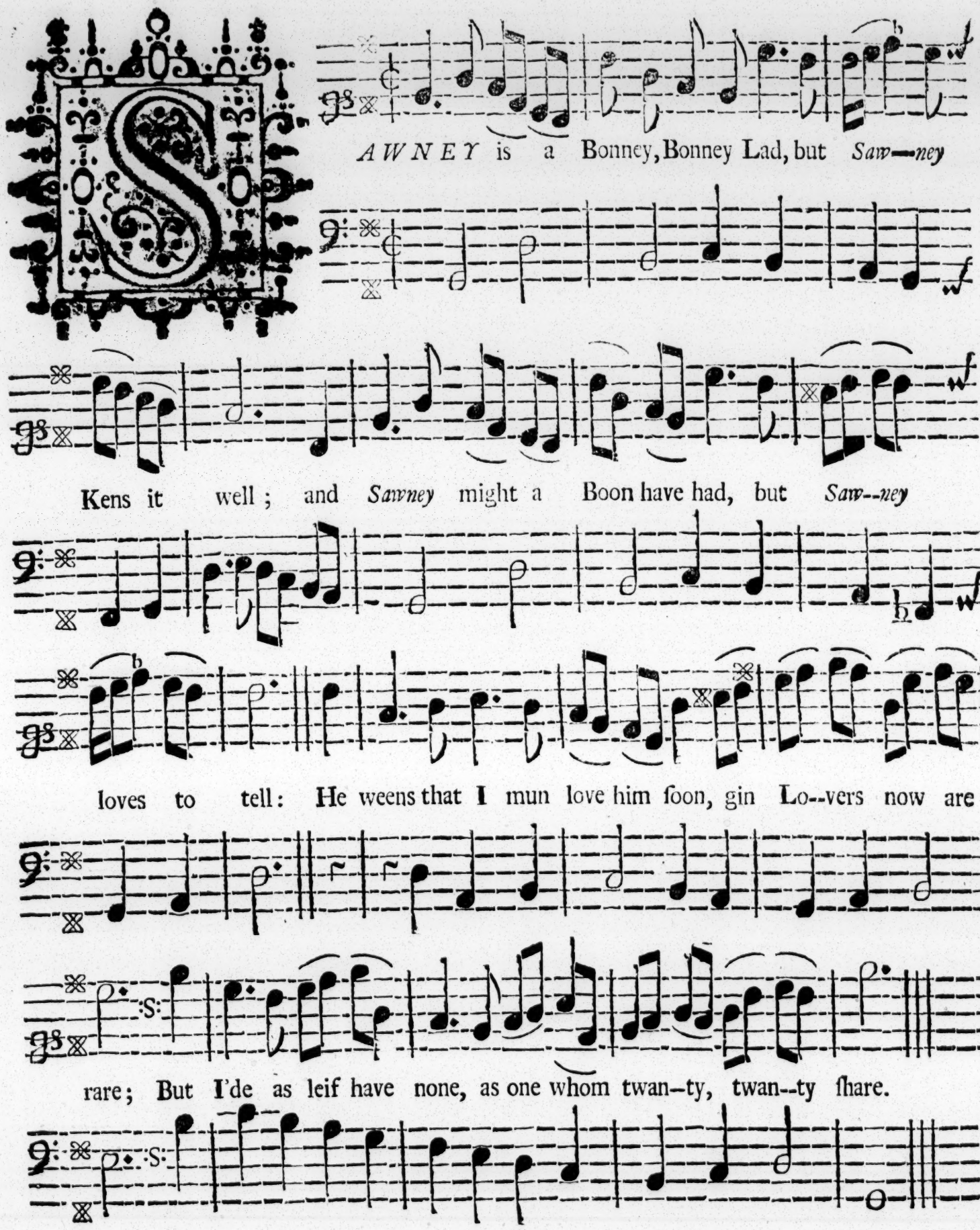


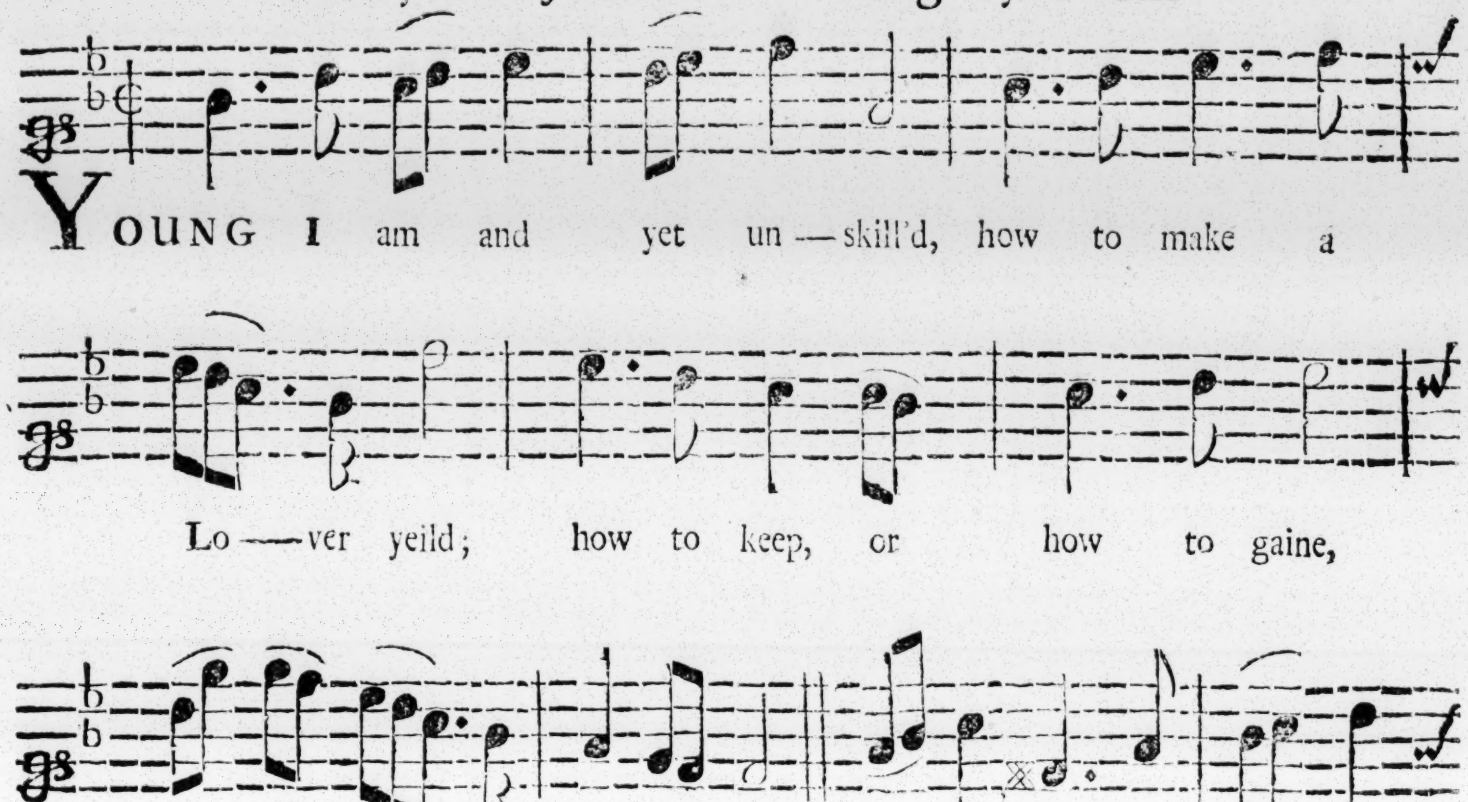
II.

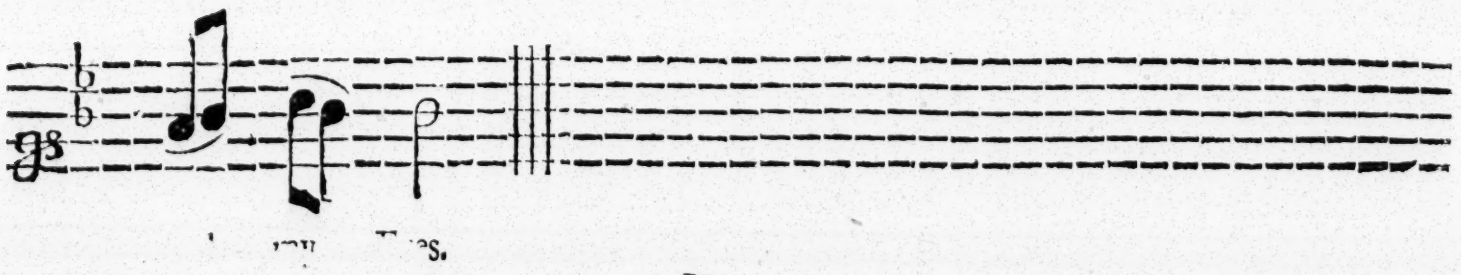
When anent your love you come,
Ah! *Sawney* were you true;
What tho' I ſeem to Frown and Gloom,
I ne're cou'd gang from you;
Yet ſtill my Tongue doe what I can,
With muckle Woe denyes;
Wa's me when once we like a Man.
It Boots not to be wiſe.

54. [2]

A Song in the laſt new Play call'd *Love Triumphant*, &c.

Set by Mr. *John Eccles*. Sung by a Girl.



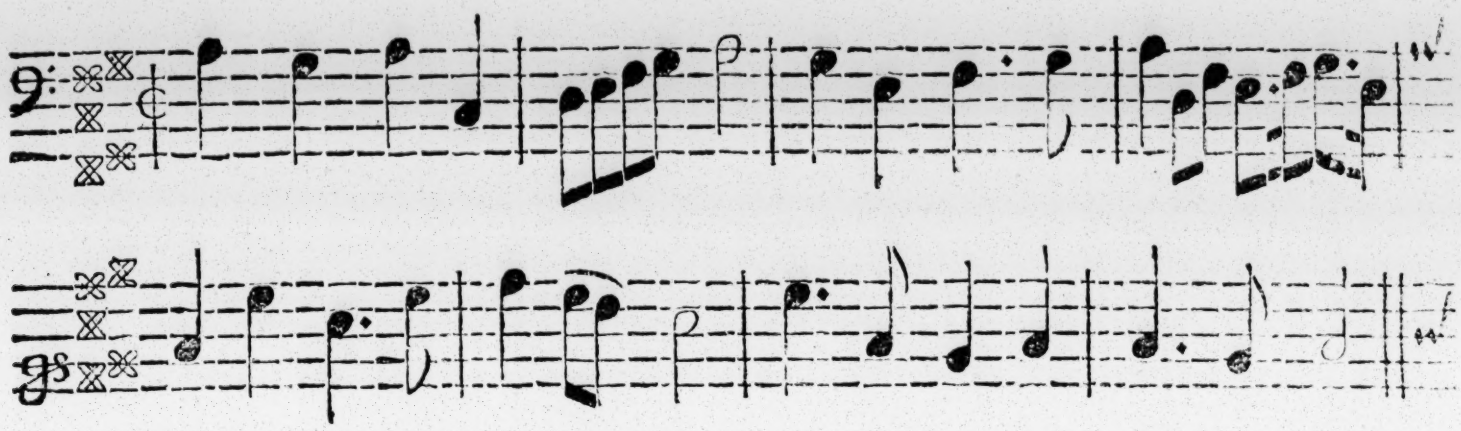


II.

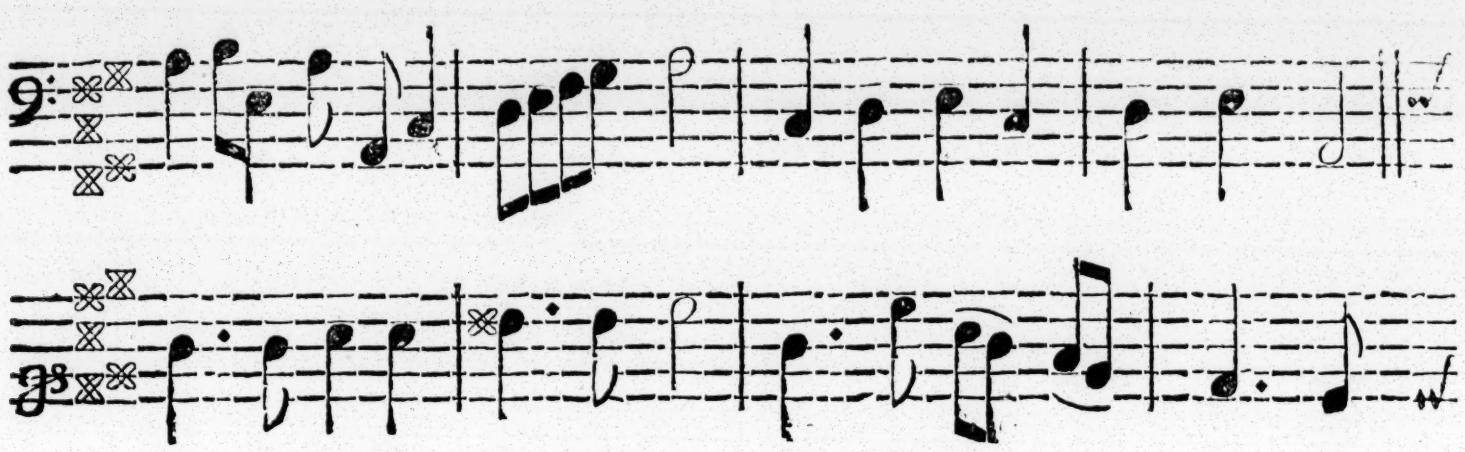
Stay not till I learn the way,
How to lye and to betray;
He that Love me firſt is bleſt,
For I may deceive the reſt:
Cou'd I find a blooming Youth,
Full of Love and full of Truth;
Brisk and of a *Fantee* Meen,
I ſhou'd long to be Fifteen.

A Song ſet by Mr. *Godfry Finger.*

THink not Sighs or Tears can move, Pray'rs and Vows are ne're re—paid;

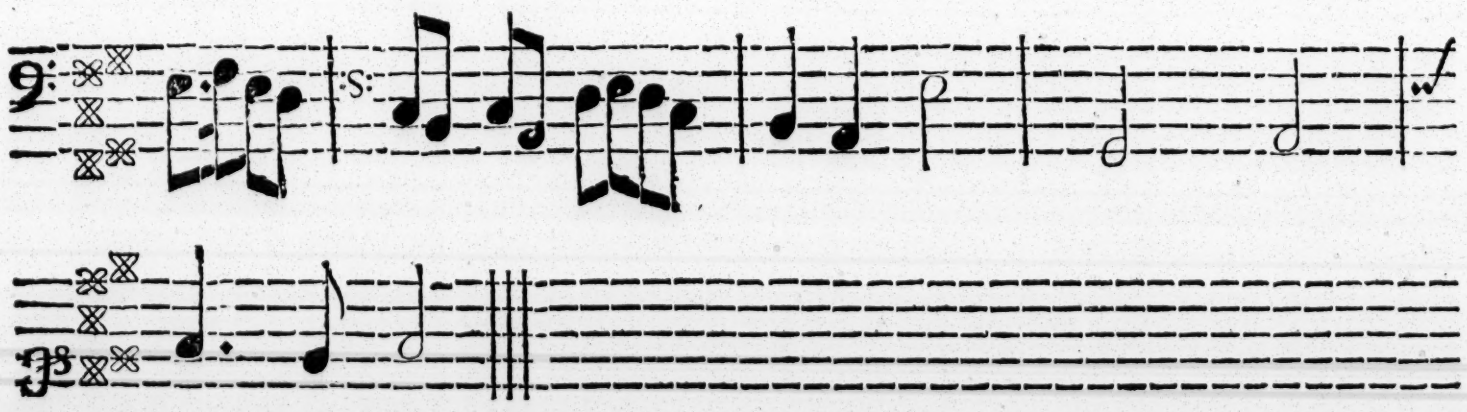


Thoſe are common cheats in Love, dai-ly at our Al—tars made:

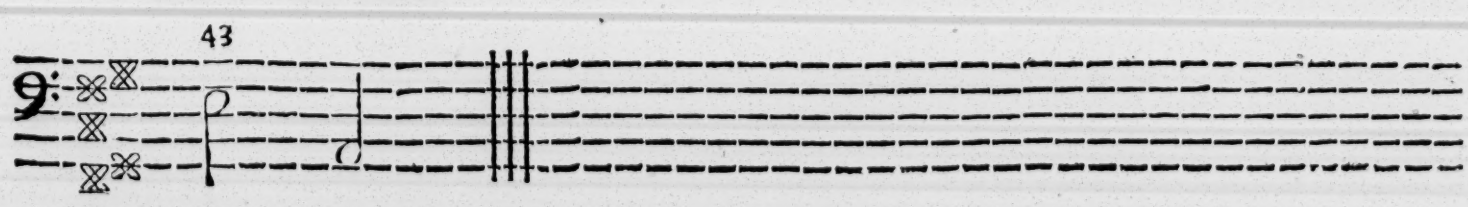


Cu—pid's Vaſſals may diſ—pair, uſe——leſs now are all his

Arts; They who hope to wound the fair, e—ver ſhoot with

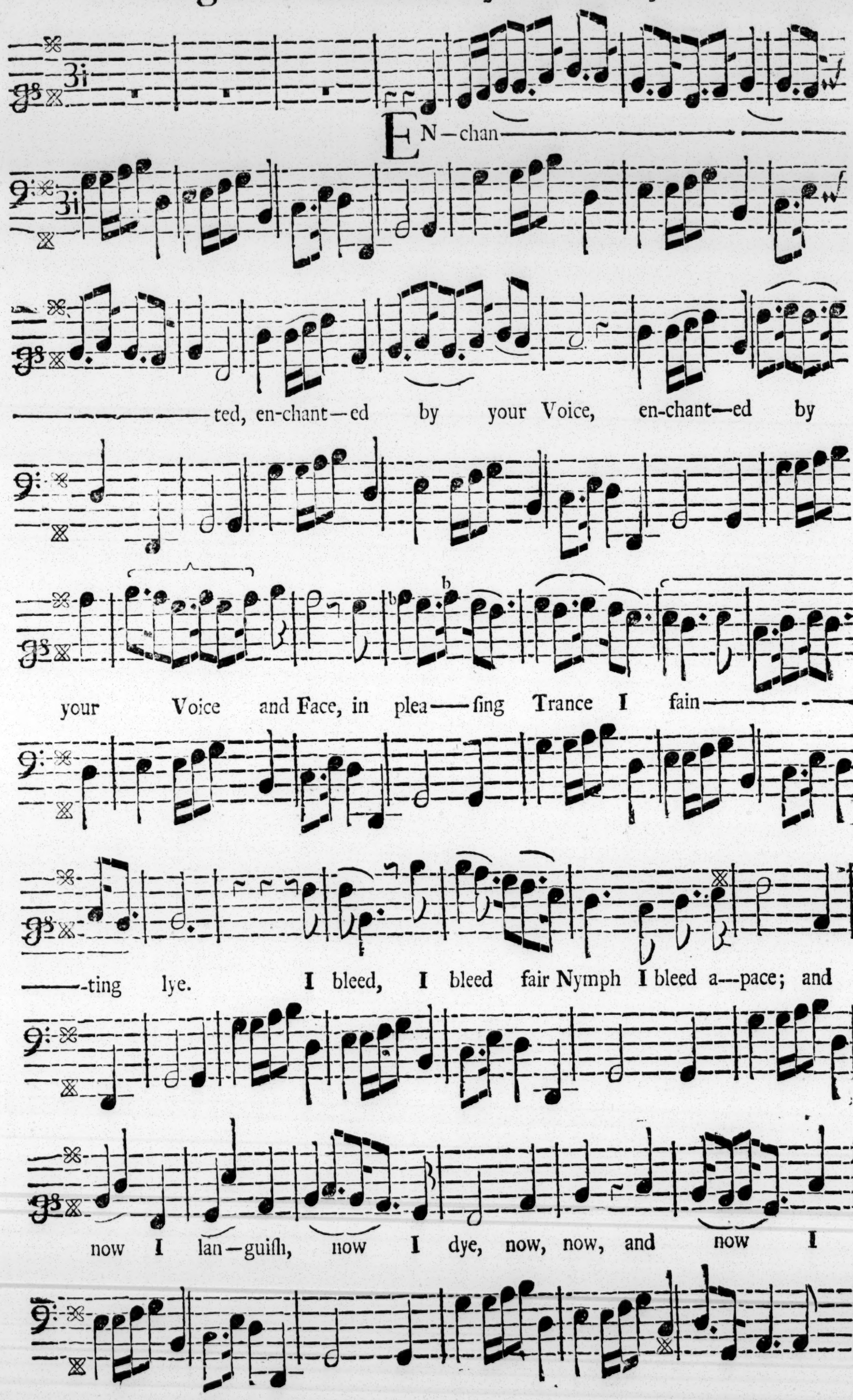


Gol——den Darts.



56

A Song to a Ground by Mr. *Henry Hall.*



57

dye. Sin——————g fair Nymph,

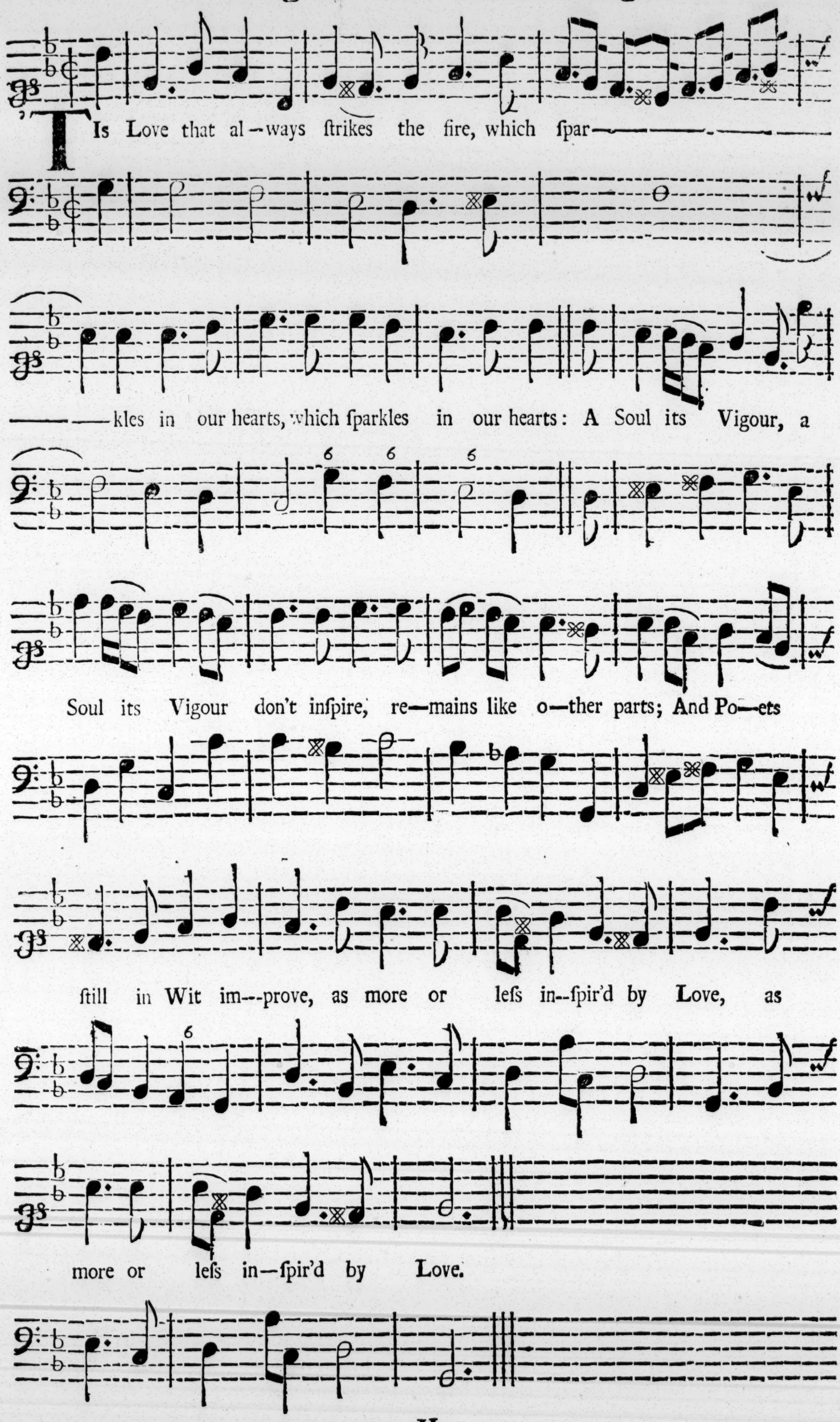
fin——————g fair Nymph and let your Rays up--on——

your pro——ſtrate ſlave be ſheed, for An——gels Face, and

An—-gels Voice, when-e're they pleaſe can raiſe, can raiſe the

dead, can rai——————————————ſe the dead.

A Song ſet Mr. *Robert King.*



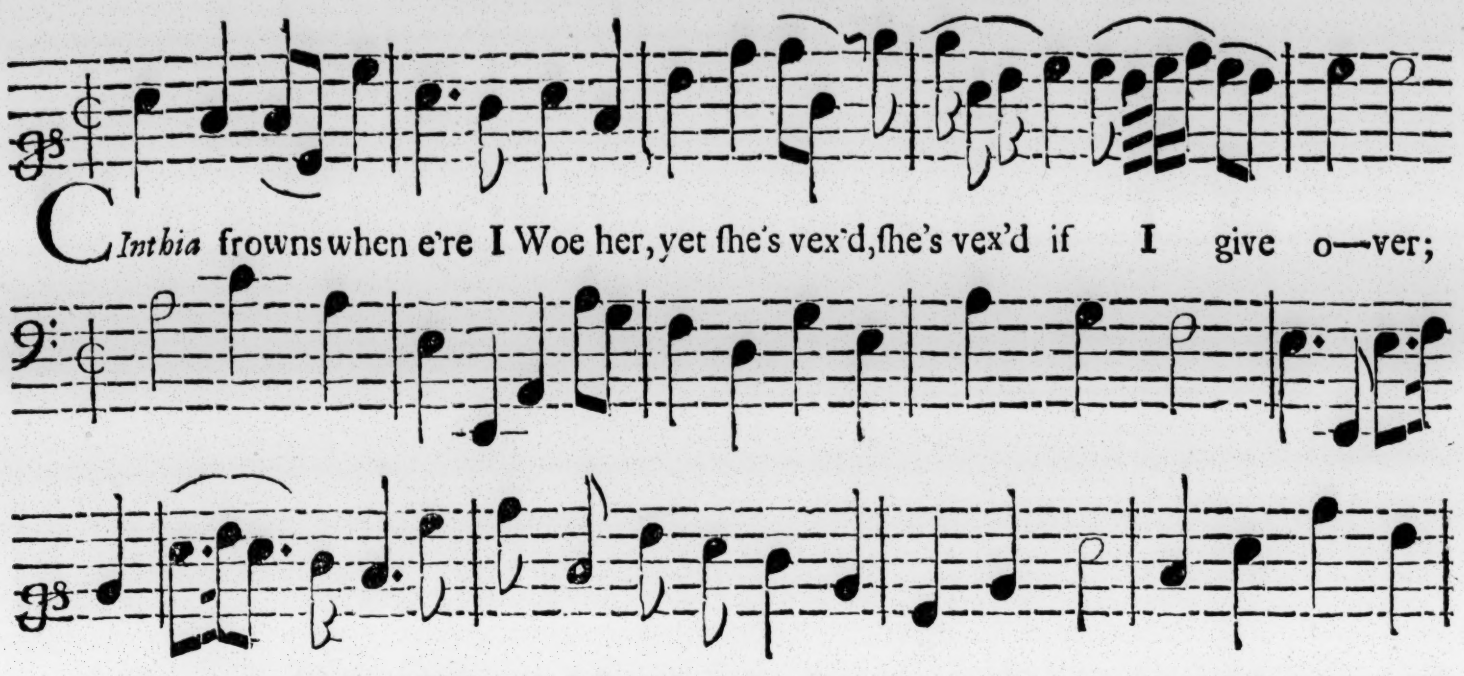
II.

If this be true, as ſure it is,
Can I remain ſo poor,
And of its Portion ever miſs,
Who with ſuch Zeal adore?
Of all thy Bards, Love, tell me why
Muſt only *Strephon*'s Fleece be dry?

59

A Song in the Double-dealler, Sung by Mrs. *Ayliff*,

Set by Mr. *Henry Purcell*.



prethee *Cinthia* look behind you, Age and Wrinckles, Age and Wrinckles

will o're--take you; Then, then too late, too late, too late, then, then to late De—

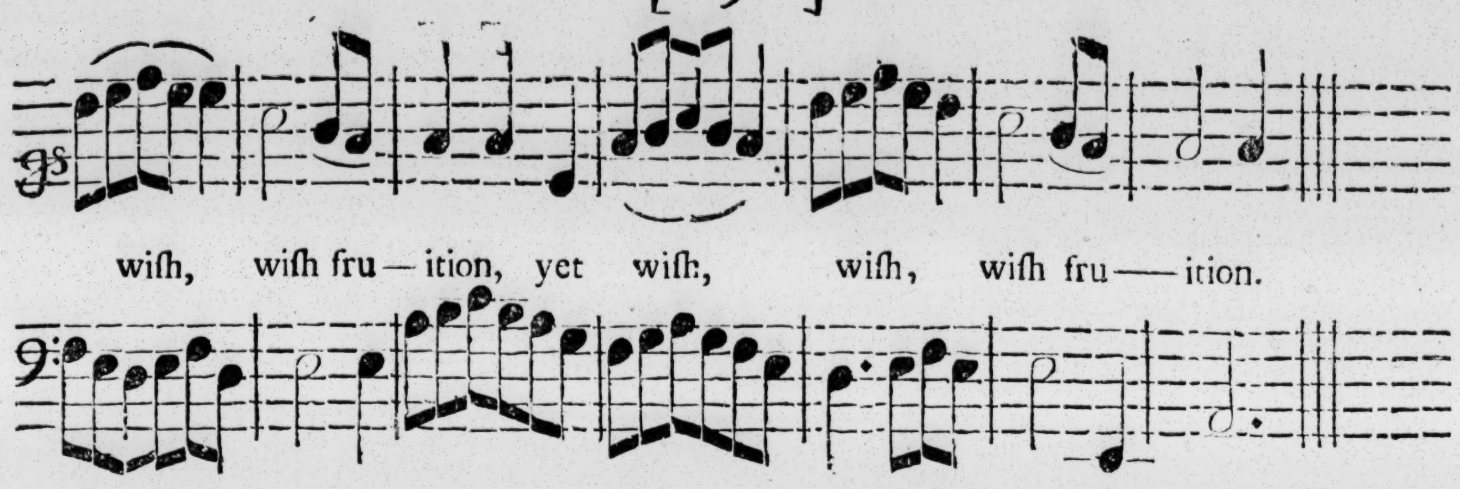
—fire will find you; When the po——————————————w'r does

forſake you;

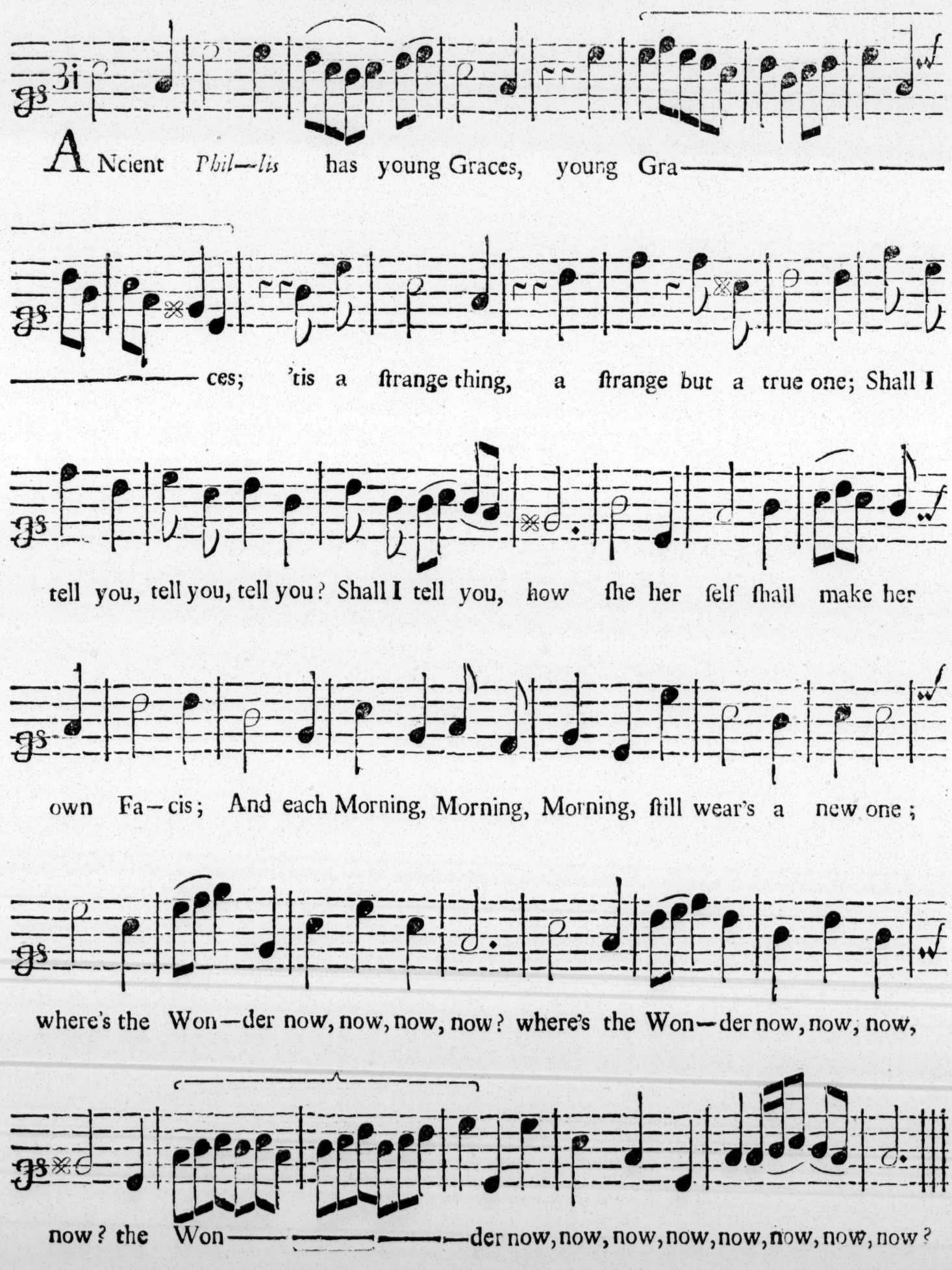
Think, think, oh! think,

think, think, oh! think, oh! ſad con—dition to be paſt, yet

wiſh, yet wiſh fru--ition; to be paſt, be paſt, yet wiſh,

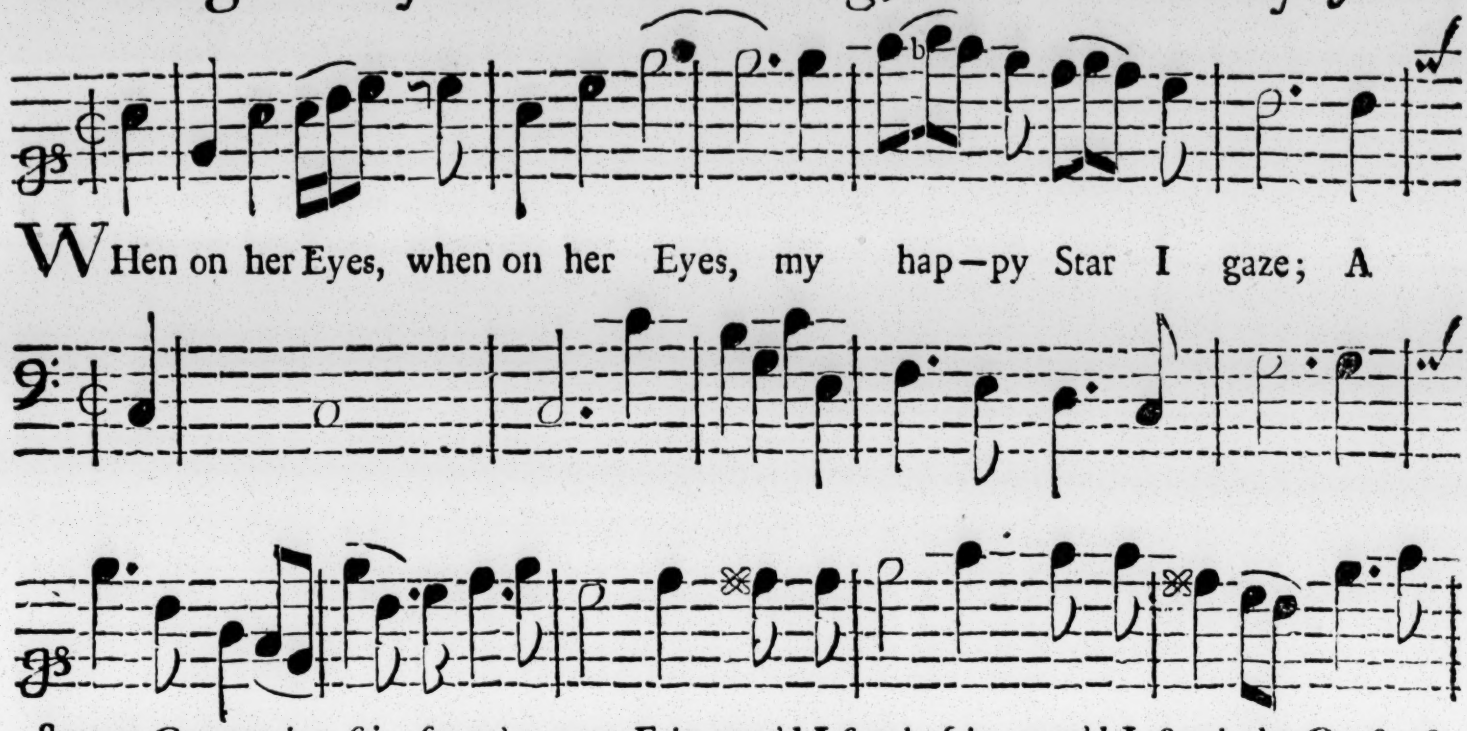


A Song ſet by Mr. *Bowman* in the *Comedy* call'd the Double-dealer.



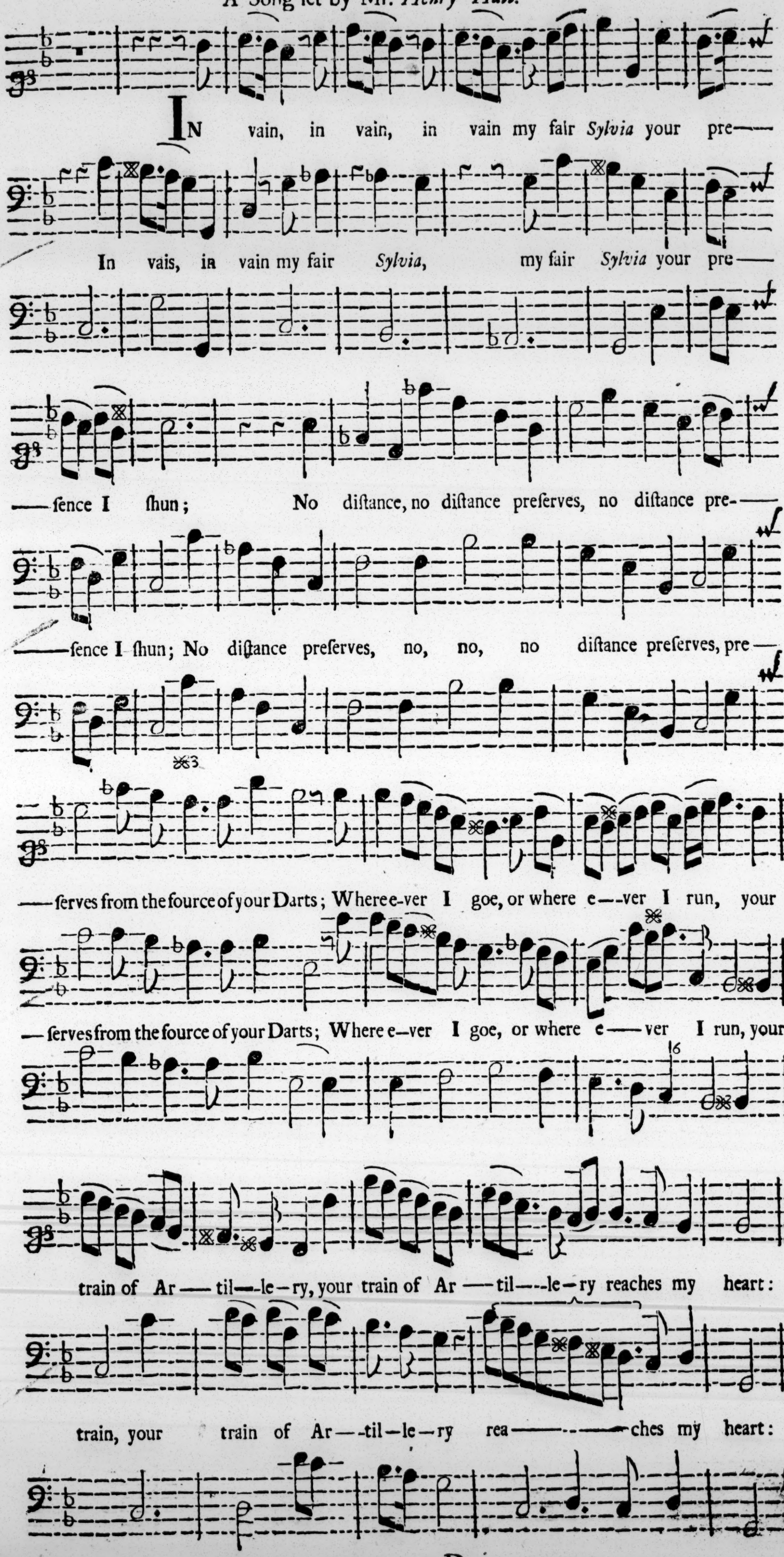
6.2

A Song ſet by Mr. *Robert King*, the Words by *J. F.*



63

A Song ſet by Mr. *Henry Hall.*



64

And a—— las! a —— las tis a fol—ly all the World muſt needs

And a——las! a —— las tis a fol—ly all the World muſt needs

own, the in—fec-tion once ta—ken to fl————y, to fl———

own, the in——fec-tion once ta—ken to fl———

————y from the Town; And a —— las 'tis a

————y from the Town; And a—— las 'tis a

fol—ly all the world muſt needs own, the in—fec-tion once ta—ken to fl———

fol — ly the world muſt needs own, the in—fec-tion once ta——ken

65

y to fl—

to fl—y, to fl—

y, to fl—y from the

y, to fl—y, to fl—y from the Town, to

Town, to fl—y from the Town.

fl—y from the Town.

66

WHILE, *Ga—la——the—a*, you deſign to gain a Conqueſt o're all Hearts,

take heed leſt you your own re-ſign, Love play's not id-ly with his Darts.

Be care-full how you fan his Fire, and while you ſtrive to give de——ſire, you

do not fall, you do not fall, fall, do not fa——————ll

in—to that Snare, which for your Lo—— ver, which for your Lo—ver,

for your Lo—— ver you pre-pare.

By Mr *Henry Hall.*

A New Song in the *Propheteſs*, or the Hiſtory of *Dioclesian*, Sung in the Third Act. By Mrs. *Ayliff*. Set by Mr. *Henry Purcell*.

WHEN firſt I ſaw the brig——ht *Au-re--lia*'s Eyes, when firſt I

ſaw the brig——ht *Au-re--lia*'s Eyes; a ſuddain trem————

————bling did my Limbs ſur—prize, in ev'ry Vein, in ev'ry Vein I

felt a tin————gling, tingling ſmart, and a co——

——ld faintneſs, and a co————ld faintneſs all a—rou————

————nd my Heart, all a—rou————

nd my Heart: But oh! oh!

oh! oh! the piercing, piercing pier——— cing

joy, but oh! oh! oh! oh! the pleaſing, plea———

———ſing pain; And oh! and oh!

oh! oh! and oh! ——— may both ten---thou———

———ſand Years, ten — thou ——— ſand

yea——rs re——main, ten——thou——

——fand years re——main, ten thou——

——fand years re——main.

A New Song in the *Propheteſs*, or the Hiſtory of *Dioclesian*. Sung in the laſt Act. Set by Mr. *Henry Purcell*.

SINCE from my Dear, my dear, my dear ſince from my dear, my

dear, my dear, my dear, my dear *A—ſtre—a*'s ſight I was ſo

rude——ly torn, my Soul has ne—ver

70

never, never, has never, never, never known de—light, un—leſs it were

to mourn, to mourn, un——leſs, un leſs it were to mourn, mourn. But

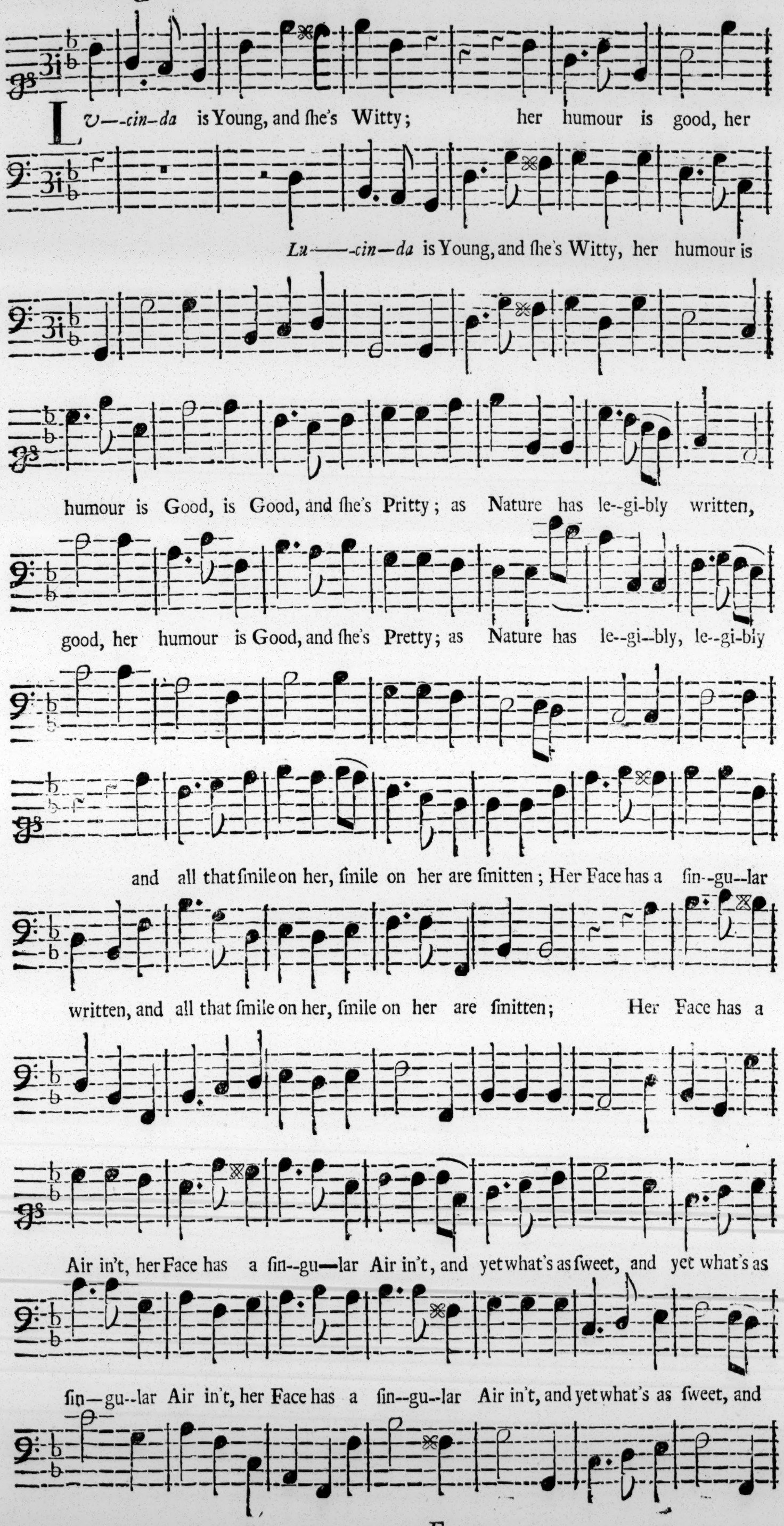
oh! a—las, a———las, with weep—ing Eyes, and bleeding, blee—ding

heart I lye; thinking on her, on her, whoſe abſence 'tis that makes me

wiſh to dye, dye, dye, dye, makes me, makes me wiſh to

dye, dye dye.

A Song for Two Voices, ſet by Mr. *R. Courtivelle.*



ſweet, and yet what's as ſweet, as ſweet, as ſweet, as what's rare in't:

yet what's as ſweet, and yet whats as ſweet, as ſweet as what's rare in't:

rare in't. So love ly Lu-

rare in't. So

—cin da, ſo love ly Lu-

love ly Lu—cin—da, ſo

—cin da, ſo love ly Lu—cin—da who

love ly Lu—cin—da, ſo love ly Lu—

loves not, who loves not a Dreſs, a dreſs, a dreſs by ad--mi-ring, it moves not, or

——*cin--da*, who loves not a Dreſs, by ad--mi--ring, a dreſs by ad—mi--ring, it moves not,

ſhou'd you your paſ—ſion diſ--co--ver, or ſhou'd you your paſ—ſion diſ—co--ver, ſhe

or ſhou'd you your paſ--ſion diſ---co---ver, or ſhou'd you your paſ--ſion diſ—

looks, ſhe looks uncon--cern'd, unconcern'd on the Lo--ver; and *Cu--pid* may

——co- ver, ſhe looks un-concern'd, un—concern'd on the Lo—ver; and

waſt, may waſt a whole Quiver, and *Cu--pid* may waſt, may waſt a whole

Cupid may waſt a whole Quiver, and *Cupid* may waſt a whole

74

Quiver; I fear, I fear, I fear ſhe'l re — ſiſt him for e---ver, I

Quiver; I fear ſhe'l re---ſiſt him for e--ver, I fear ſhe'l re--ſiſt him, I

fear, I fear, I fear, fear, I fear ſhe'l re——ſiſt him, I

fear, ſhe'l re--ſiſt him, I fear ſhe'l re—-ſiſt him, I fear ſhe'l re——ſiſt him for

76

fear ſhe'l re—ſiſt him for e---ver I fear ſhe'l re——ſiſt him for

e---ver, re——ſiſt him for e--ver, I fear ſhe'l re——ſiſt him for

1 2

e——ver, e——ver.

e——ver, e——ver.

1 2

A Song ſet by Collonel *Pack.*

THat your Beauty may be laſting, to the Man you have al--low'd your

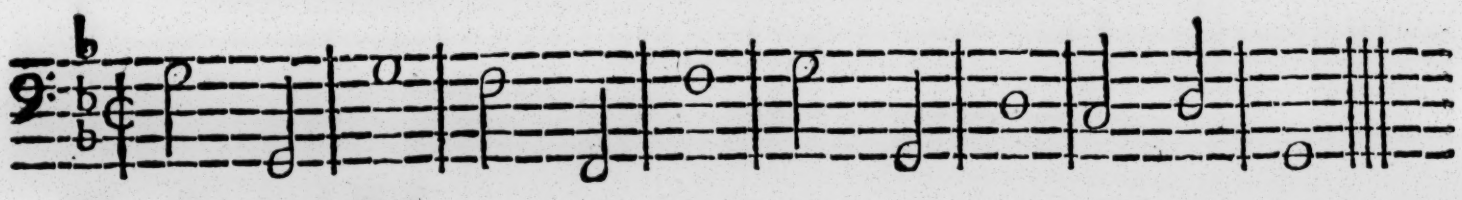
Charms, the li—ber—ty of taſting, li—ber—ty, li—ber—ty of taſting; let your

ſighs, your ſighs, your ſighs not make him proud; ſometimes keep your Beggar faſting, and

by neither want, by neither want or ſtore; Save his Ap-petite, ſave his Ap-petite

from waſting; He will always, always, always, always, always you a—dore.

A New Song in the *Richmond-Heireſs*, the Words by Mr. *Durfey*, to a Ground of Mr. *Solomon Eccles.*



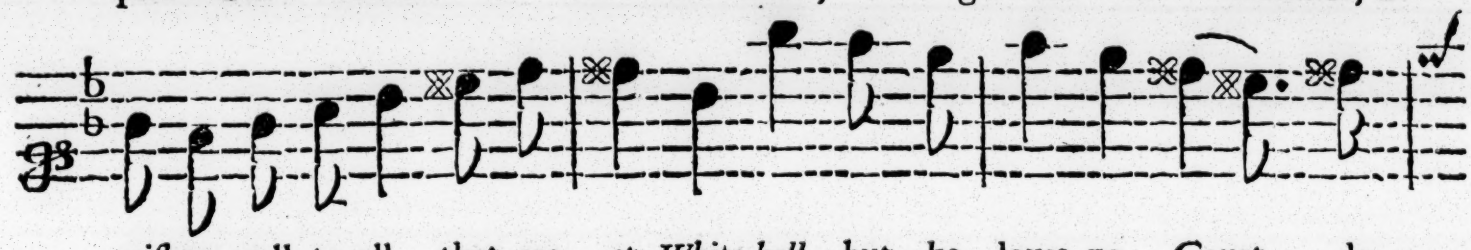
The Ground Baſs.

STubborn Church-di—vi—ſion, Fol--ly and Am--bi—tion, caus'd with great De—ri--ſion, poor *England's* ſad con--di—tion; *Princes* leave their Stations, by ſtrange Ab--di——ca-tions: New ones come to eaſe us, yet no—thing e're can pleaſe us, happy's the Man then that ſhun's the Great, that pleaſing himſelf in a Ru--ral State, with eaſe and content; In a ſweet retreat a--voids all Jar's and Faction, in his ſmall Do——minions vents no falſe O——pi—nions, nor deſerts the true for *Pa*——*-piſt* or *So*——*ci--nian*, but ſits down with his Freind's around, whilſt the Glaſs is crownd, and the health's a--bound to the King and Queen the beſt in town:

the Fleet or Ar—mies Action, ar--gues ſtill with Rea--ſon, ſpeaks nor

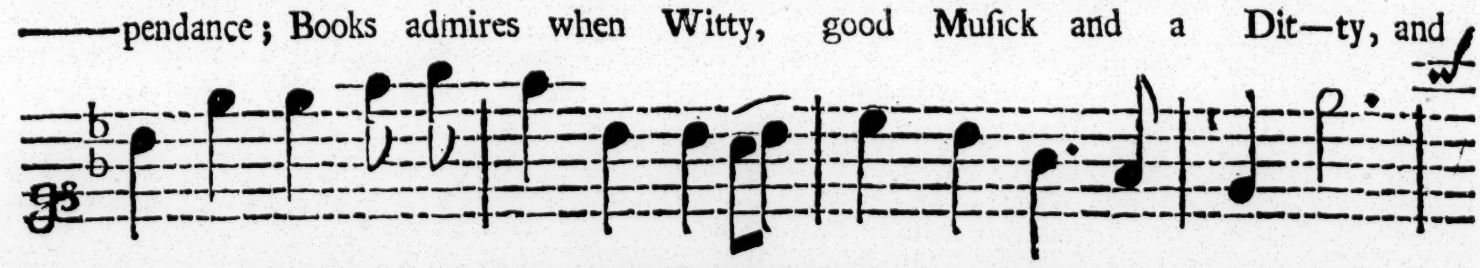
hears no Treaſon, nor arraigns the Senſe of five hun—dred Heads to

pleaſe One: Plaintiff or De—fen—dants, ne're get his at——tendance, he

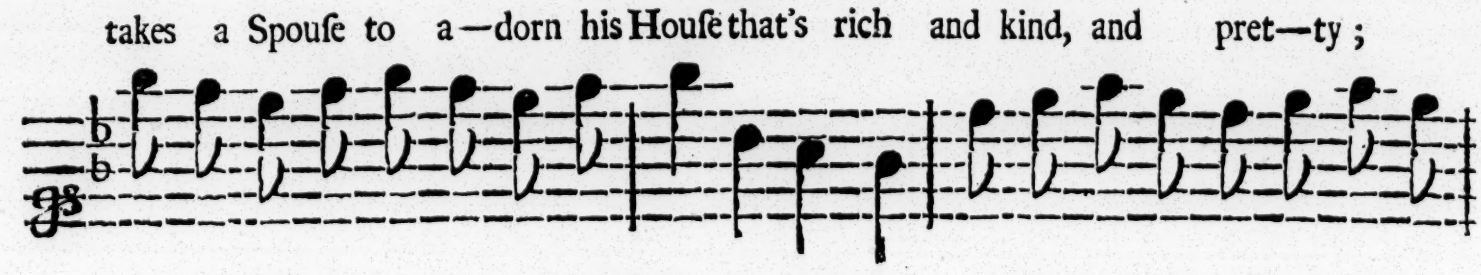


wiſhes well to all, that are at *White-hall*, but he loves no Court de——

——pendance; Books admires when Witty, good Muſick and a Dit—ty, and



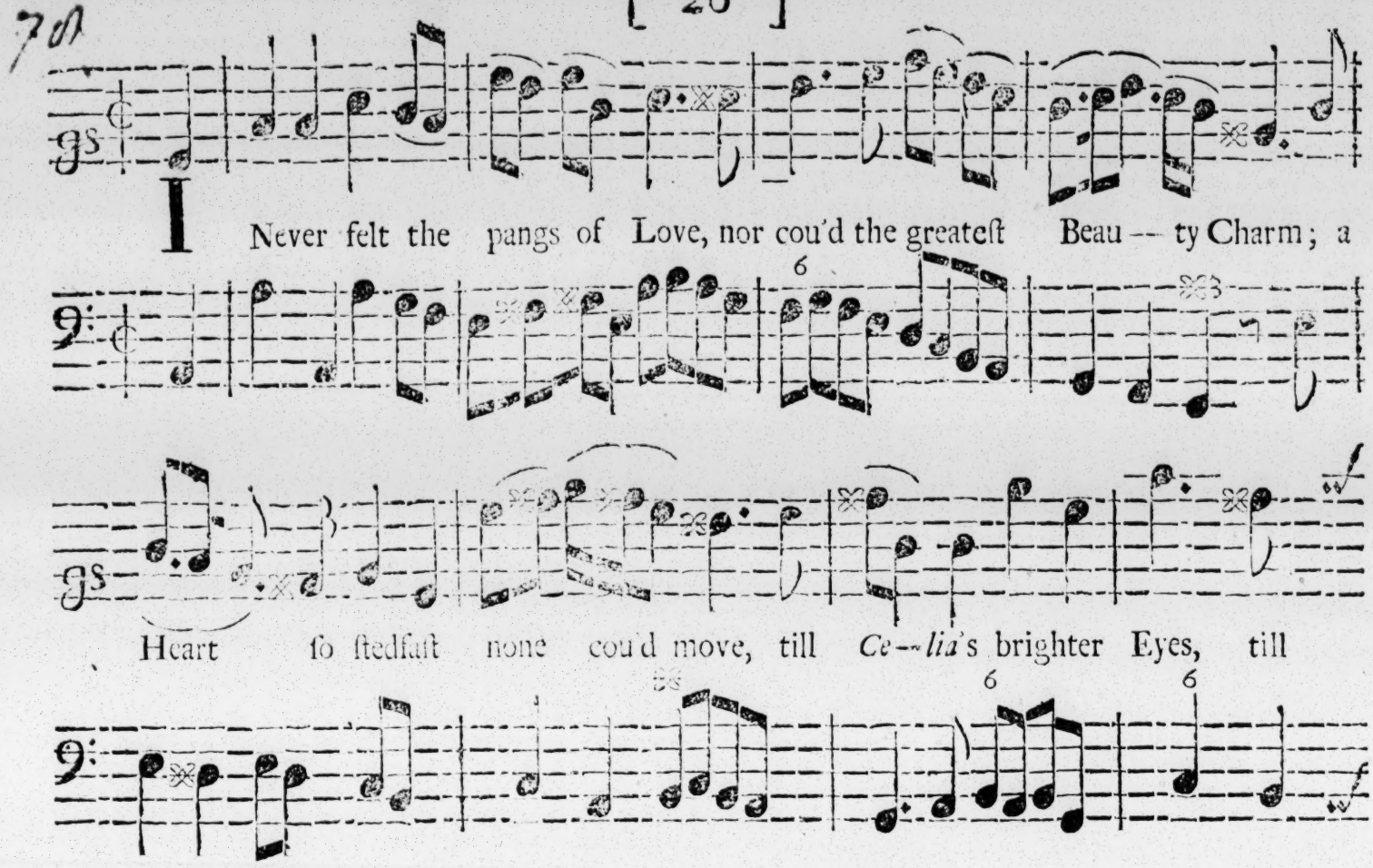
takes a Spouſe to a—dorn his Houſe that's rich and kind, and pret—ty;



merry, merry, merril—ly diſcards all ſorrow; waril---ly does never, never

lend nor borrow, ge---ne----rouſ—ly En——tert--ains his Friends to

day, and is the ſame to morrow.



II.

Where e're I go I view the Fair,
But ſtill my *Celia* does excell;
All beauteous Objects pleaſing are,
But ſhe the faireſt, ſhe the faireſt in my heart,
My heart doth dwell:
Since I am wounded with a Dart,
Shot from thy Quiver, mighty Love;
O wound my lovely Charmer's heart,
Or all my earthly Joys by Death remove.

A Song in King *Arthur*, ſet by Mr. *Henry Purcell.*

Sound a par--ly yee fair and ſur—ren--der, ſound, ſound, ſound, ſound a par—

Sound, ſound, ſound, ſound a par--ly yee fair and ſur--ren——der,

——ly yee fa————————————ir, a par----ly yee fair, and ſur——

ſound a par--ly yee fair, ſound a par————————ly yee fair and ſur-----

——render; ſet your ſelves and your Lover's at eaſe:

——render; ſet your ſelves and your Lover's at eaſe: He's a

He's a gratefull, a gratefull of---fen--der who plea————————————

gratefull, a gratefull of---fen---der who pleaſure, who plea————————————

—————ſure dare ſeize, but the whine—ing pre—-ten—der, the whineing pre-——

—————ſure dare ſeize, but the whining, the whining pre-——

——tender is ſure to diſpleaſe. Sound a parly yee fair and ſur—ren—der,

——ten--der is ſure to diſ——pleaſe, ſound, ſound, ſound, ſound a parly yee

ſound, ſound, ſound, ſound a par--ly yee fair, ſou————————nd, a

fair and ſur-—-ren——der, ſound a par--ly yee fair; ſound a par————

par--ly ye fair and ſur---ren---der; ſince the fruit of de--ſire is poſ--

————ly yee fair and ſur-—-render: ſince the fruit of de---ſire is poſ--

—ſeſſing, 'tis un--man--ly to ſigh, 'tis un---manly to ſigh and complain; When we

—— ſeſſing, 'tis un--man--ly to ſigh, 'tis un---manly to ſigh and com——plain;

kneel for re——dreſſing, when we kneel for re—dreſſing, we mo———

When we kneel for re—dreſſing, when we kneel for re—dreſſing we

——————ve your diſ——dain; Love was made for a bleſſing, a

mo——————ve your diſ——dain; Love was made, love was

bleſ—ſing, Love was made, love was made for a bleſ———

made, love was made for a bleſ ſing, love was made for a bleſ—ſing, was

———ſing, and not for a pain, love was made for a bleſ———

made for a bleſſing, and not for a pain; love was made for a

———ſing and not for a pain.

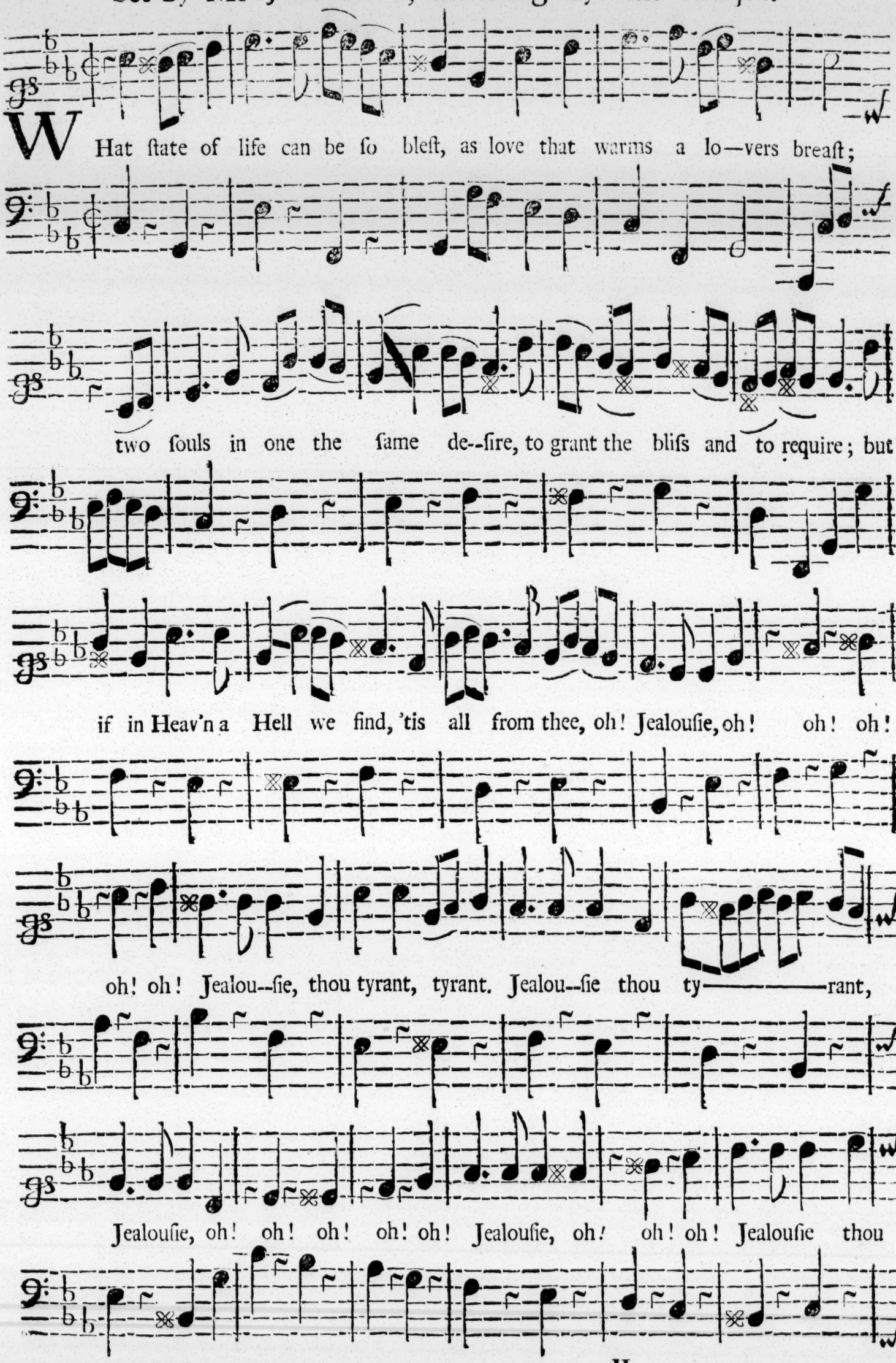
bleſſing, was made for a bleſſing and not for a pain.

bleſſing, was made for a bleſſing and not for a pain.

03

A Song in the laſt new Play call'd *Love Triumphant*, &c.

Set by Mr. *John Eccles*, and Sung by Mrs. *Hudſon*.



II.

All other Ills tho' ſharp they prove,
Serve to refine and perfect love;
In abſence or unkind diſdain,
Sweet hope relieve the lover's pain;
But oh! no cure but death we find,
To ſet us free from Jealouſie. *Oh! oh! &c.*

II.

Falſe in thy glaſs all Objects are,
Some ſet too near, and ſome too farr,
Thou art the fire of endleſs night,
The fire that burns, and gives no Light;
All Torments of the damn'd we find,
In only thee, oh! Jealouſie.

A Song in the laſt new Play call'd *Love Triumphant*, &c.

Set by Mr. *H. Purcell*, and Sung by Mrs. *Ayliff*.

HOW happy's the Husband, how happy's the Husband whoſe

Wife has been try'd, has been try'd; not damn'd to the Bed, not damn'd to

the Bed of an ig--no--rant Bride: ſe—cure of what's left, ſe--cure of what's left he

ne're miſſes the reſt, but where there's enough, enough, enough, but where there's e——

—nough ſup—poſes a Feaſt; ſo foreknowing the cheat he eſcapes the deceit, and in

ſpight of the curſe he reſolves, he reſolves to be bleſt; and in ſpight of the

curſe he reſolves, he reſolves to be bleſt, he reſolves to be bleſt, he re——

——ſolves, he reſolves to be bleſt.

II.

If Children are bleſſings,
His Comfort's the more,
Whoſe Spouſe has been known
To be fruitfull before;
And the Boy that ſhe brings,
Ready made to his Hand,
May ſtand in his ſtead
For an Heir to his Land:
If his own prove a Sot,
When 'tis lawfully got;
As when e're it is ſo,
If it don't I'le be hang'd.

A New Song in *Epſome-Wells* ſet by Mr. *Henry Purcell.*

LEave, leave thoſe uſeleſs Arts, leave, leave thoſe uſe—leſs Arts in loving; ſeeming

Leave, leave theſe uſeleſs Arts, leave, leave theſe uſeleſs Arts in loving,

an——ger and diſ——dain:

ſeem—ing an——ger and diſ——dain:

Truſt, truſt to nature gently, gently, gently mo——ving, nature

Truſt, truſt to nature, gently, gently, gent—ly, mo——ving,

never, never, never, never, never, never, never, never, never, never, ne--ver pleads in vain;

nature, never, never, never, never, never, ne--ver, never, never, ne--ver pleads in vain;

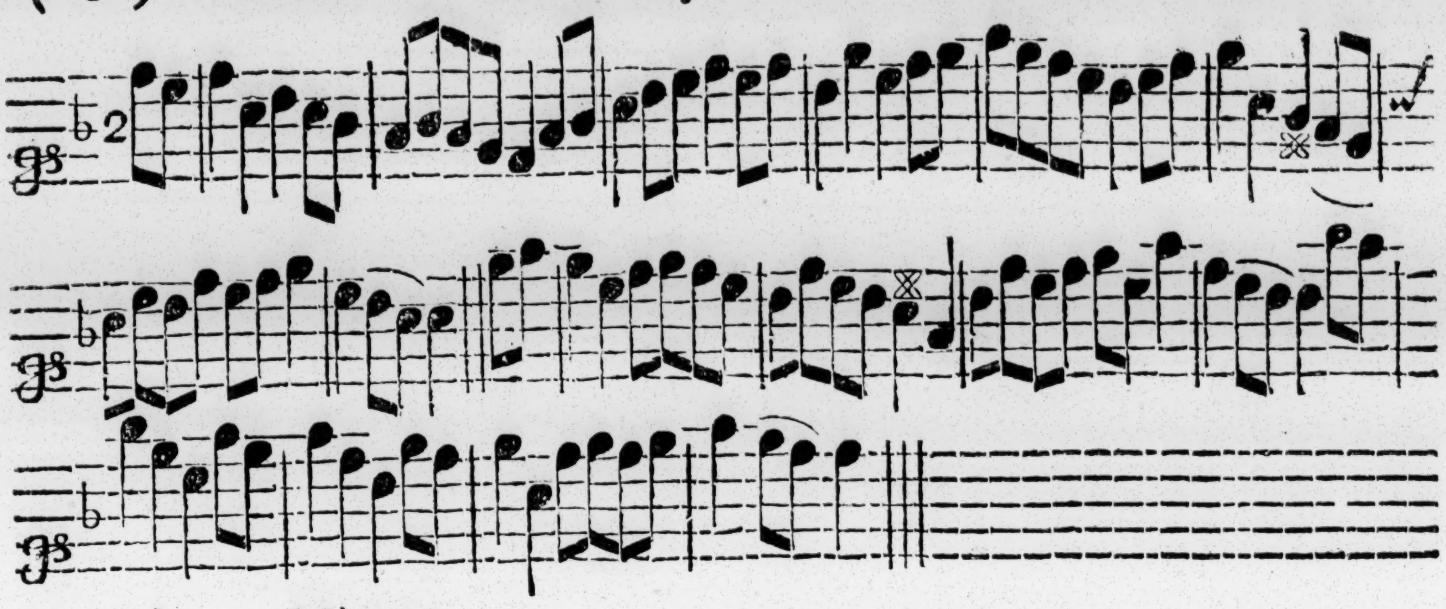
nothing, nothing guides a lo—vers paſſion, nothing guides a lo--vers paſſion, like, like

nothing, nothing guides a lovers paſſion, nothing guides a lovers paſſion, like, like

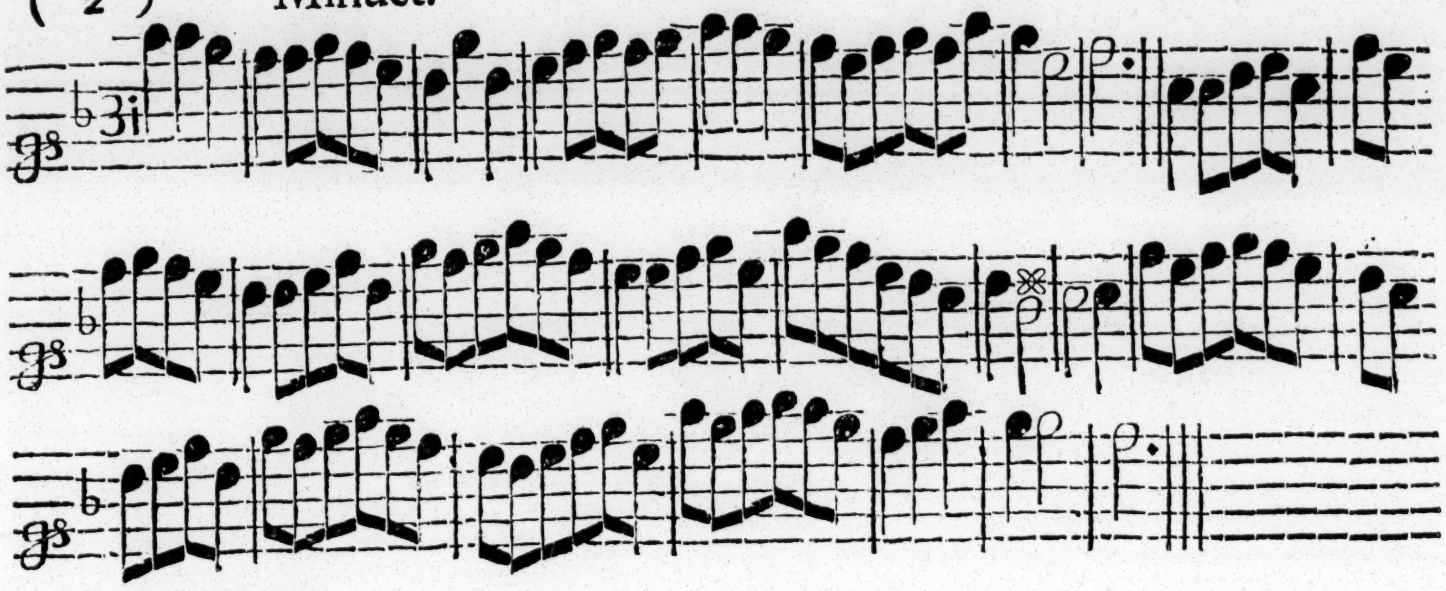
the fair ones in—cli—nation, like the fair ones in—cli——nation.

the fair ones in—cli—nation, like the fair ones in—cli——nation.

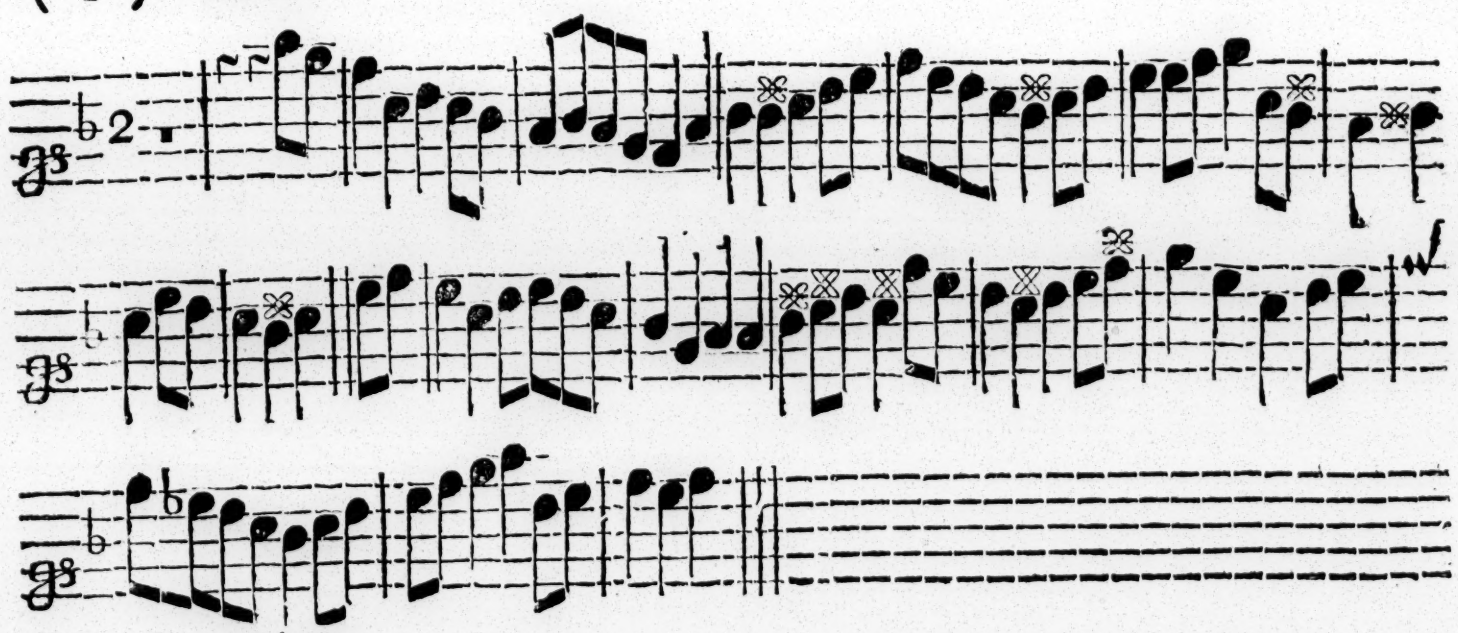
(1) Boree. Mr. *Baniſters* Firſt and Second Trebles.



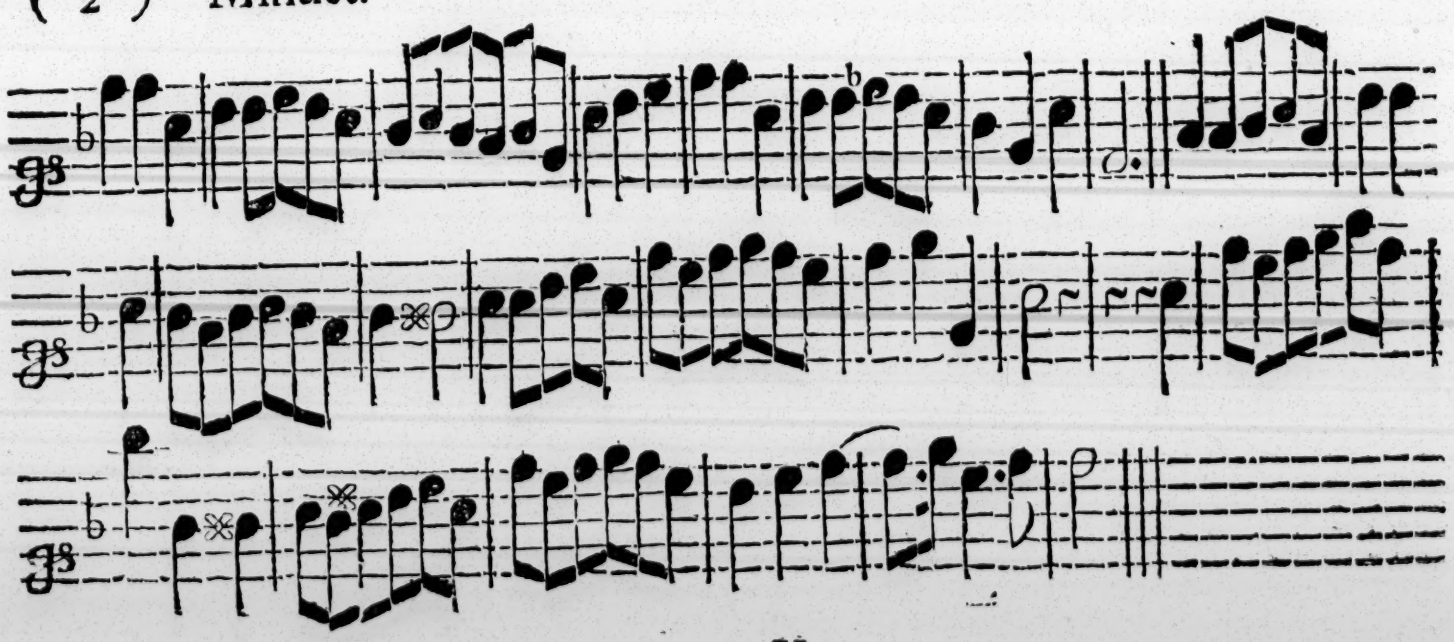
(2) Minuet.



(1) Boree.

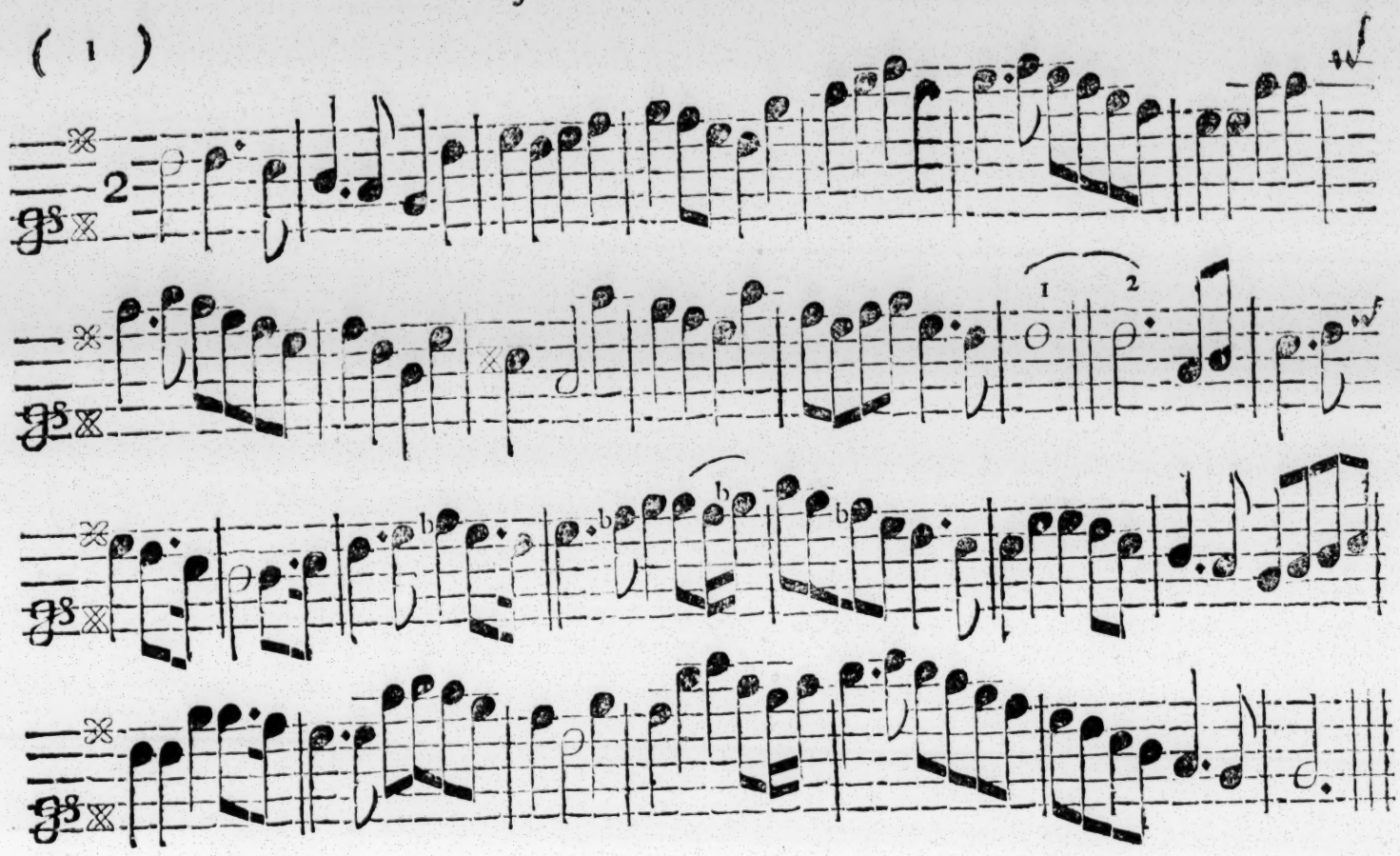


(2) Minuet.

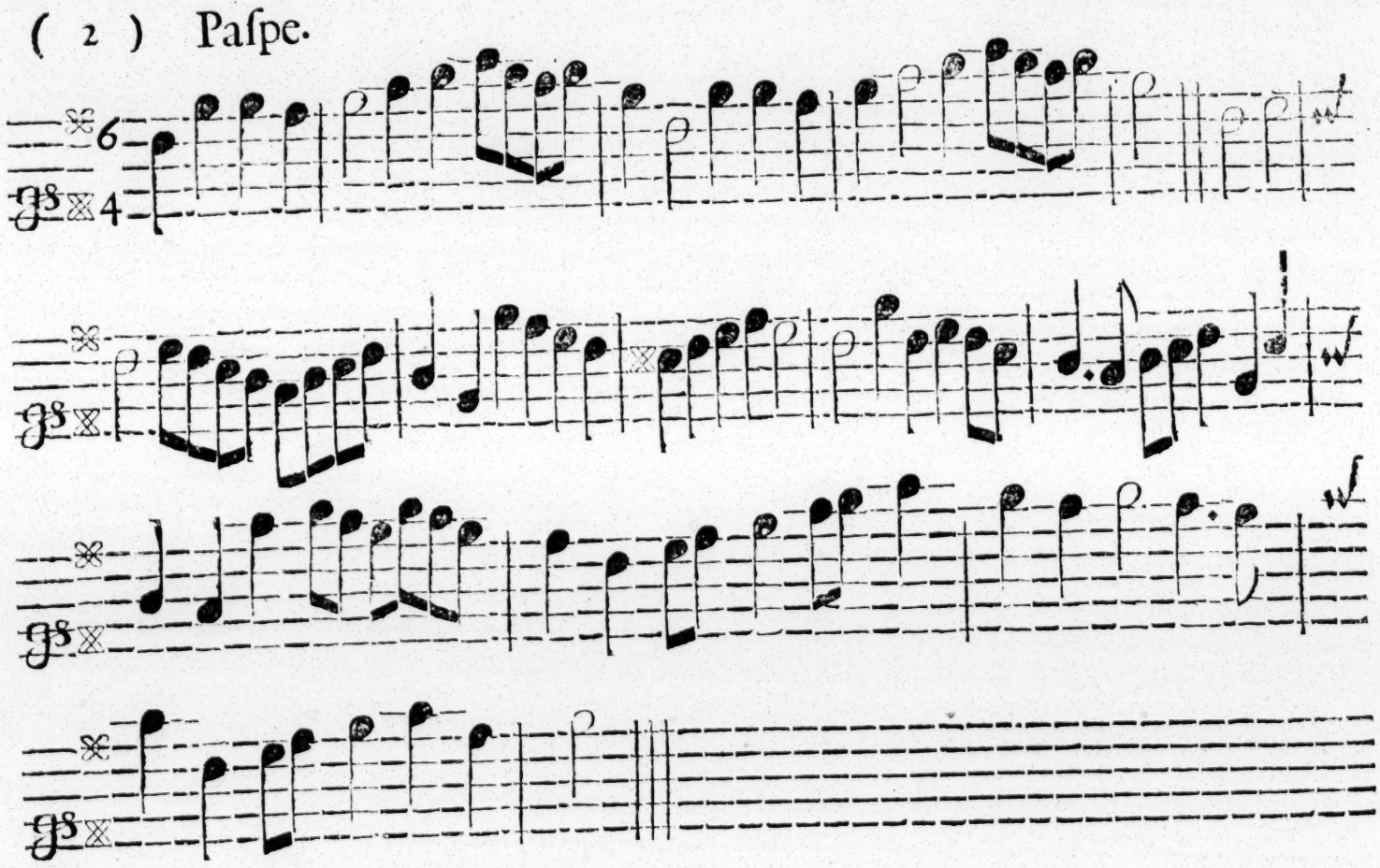


Mr. *Peſable*'s Firſt Trebles.

(1)



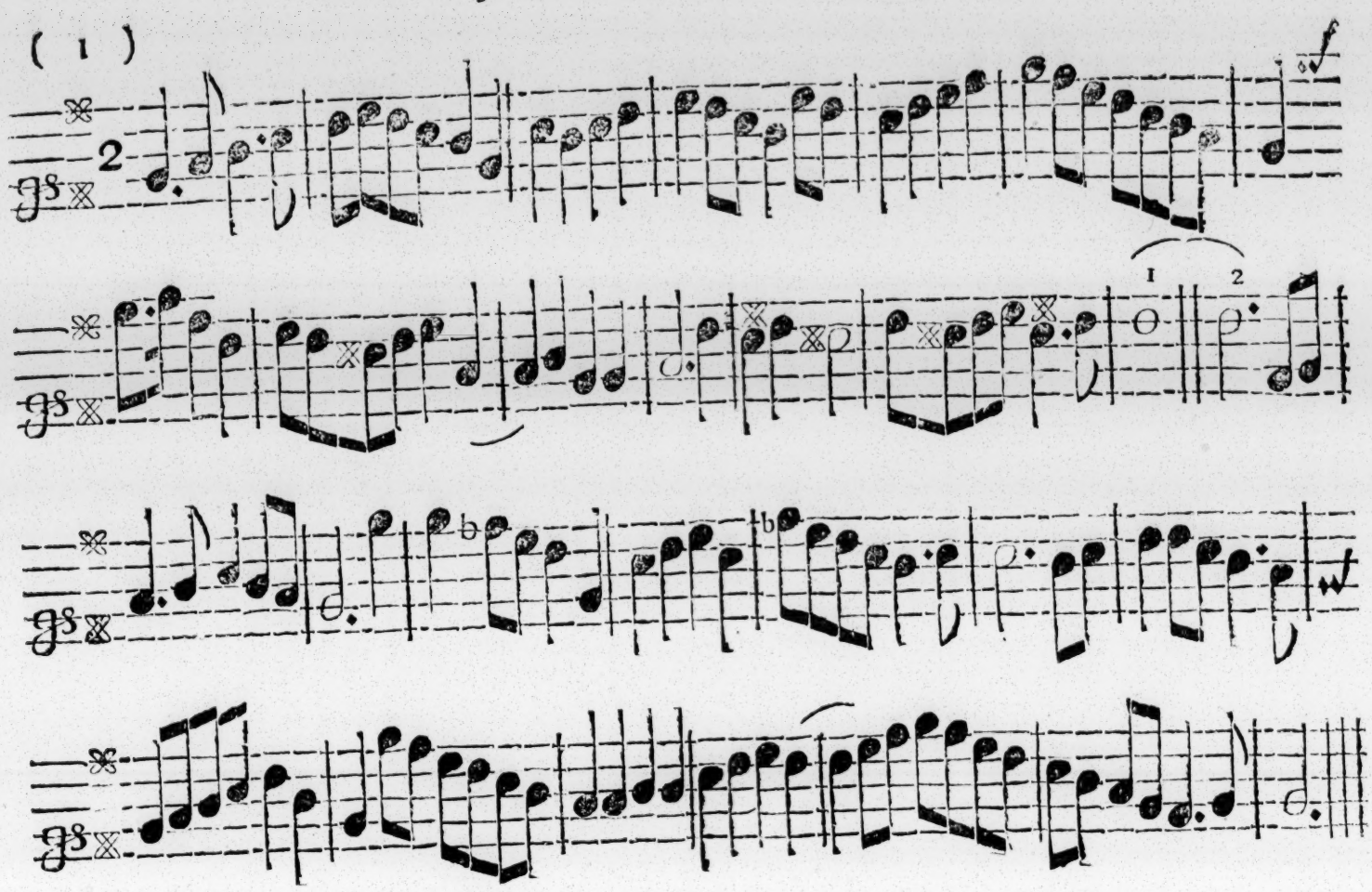
(2) Paſpe.



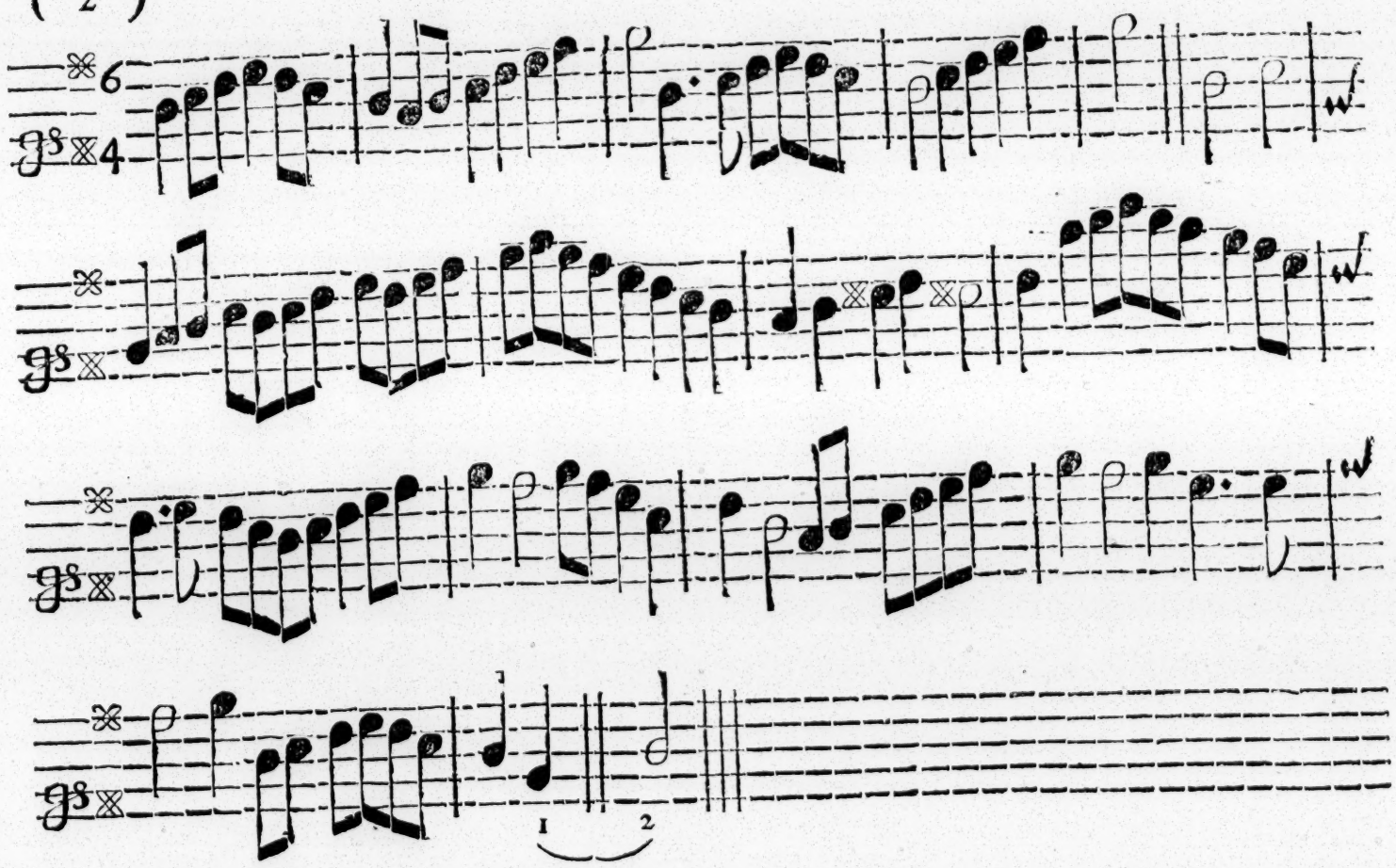
(3)

Mr. *Pesable*'s Second Trebles.

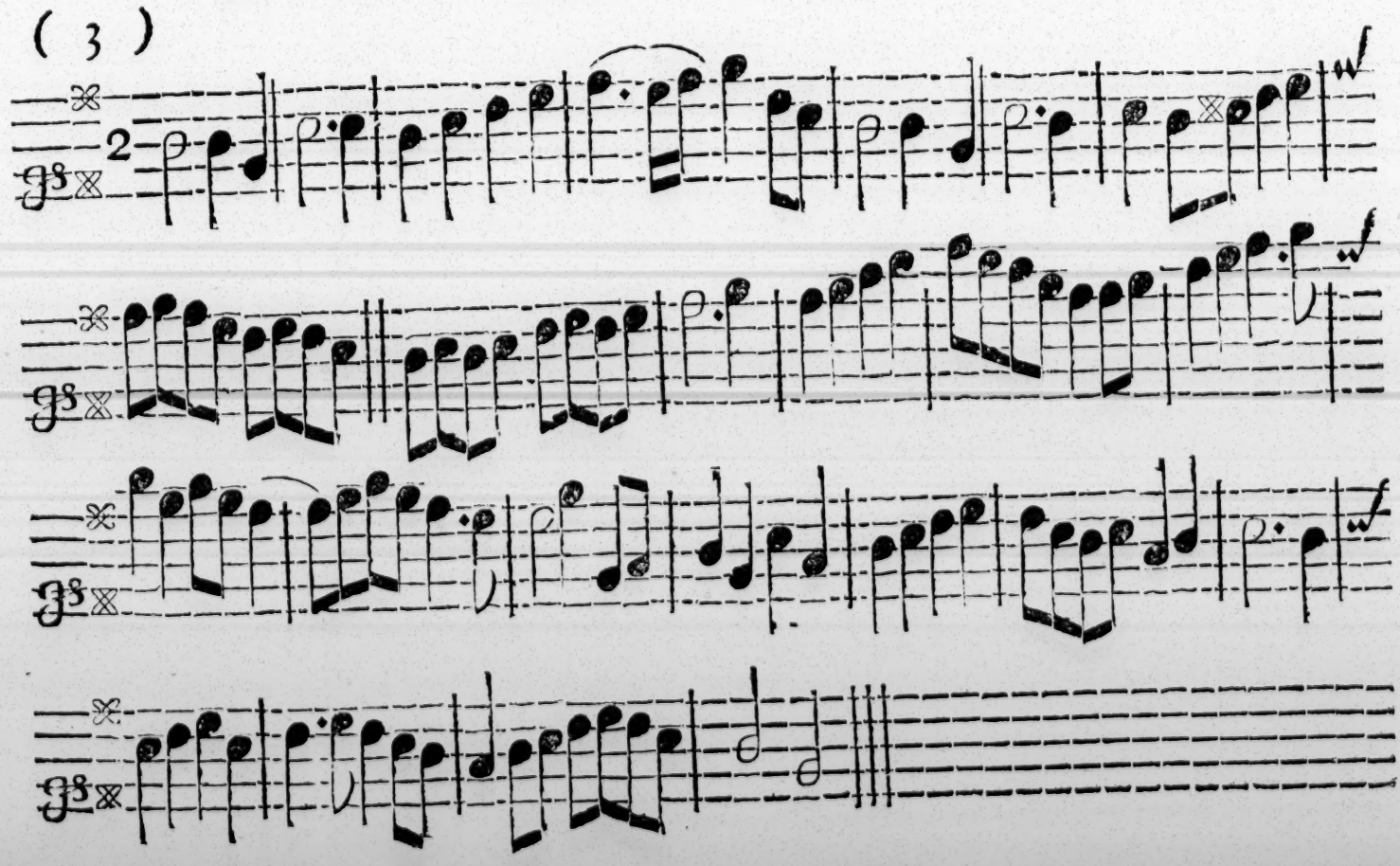
(1)



(2)

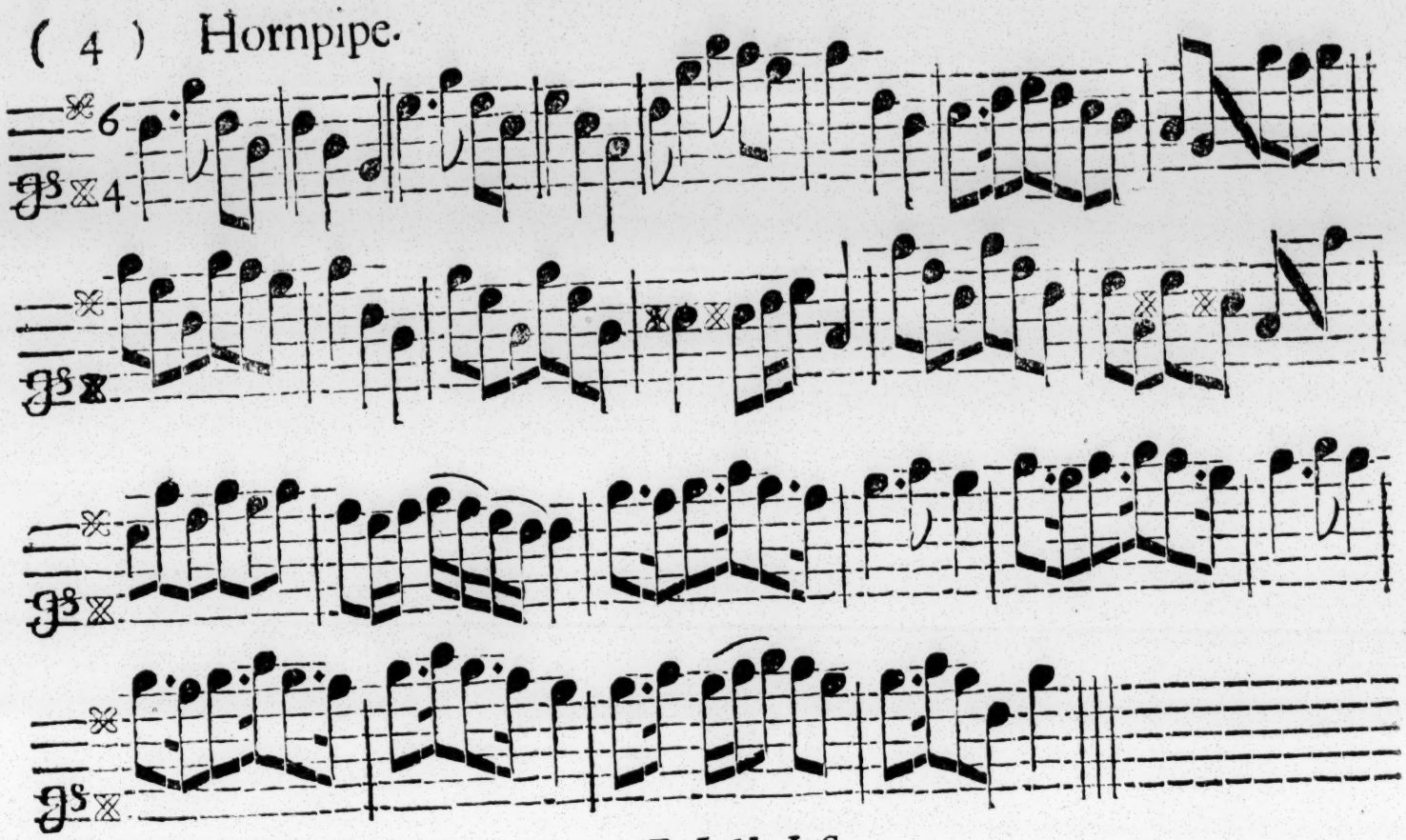


(3)



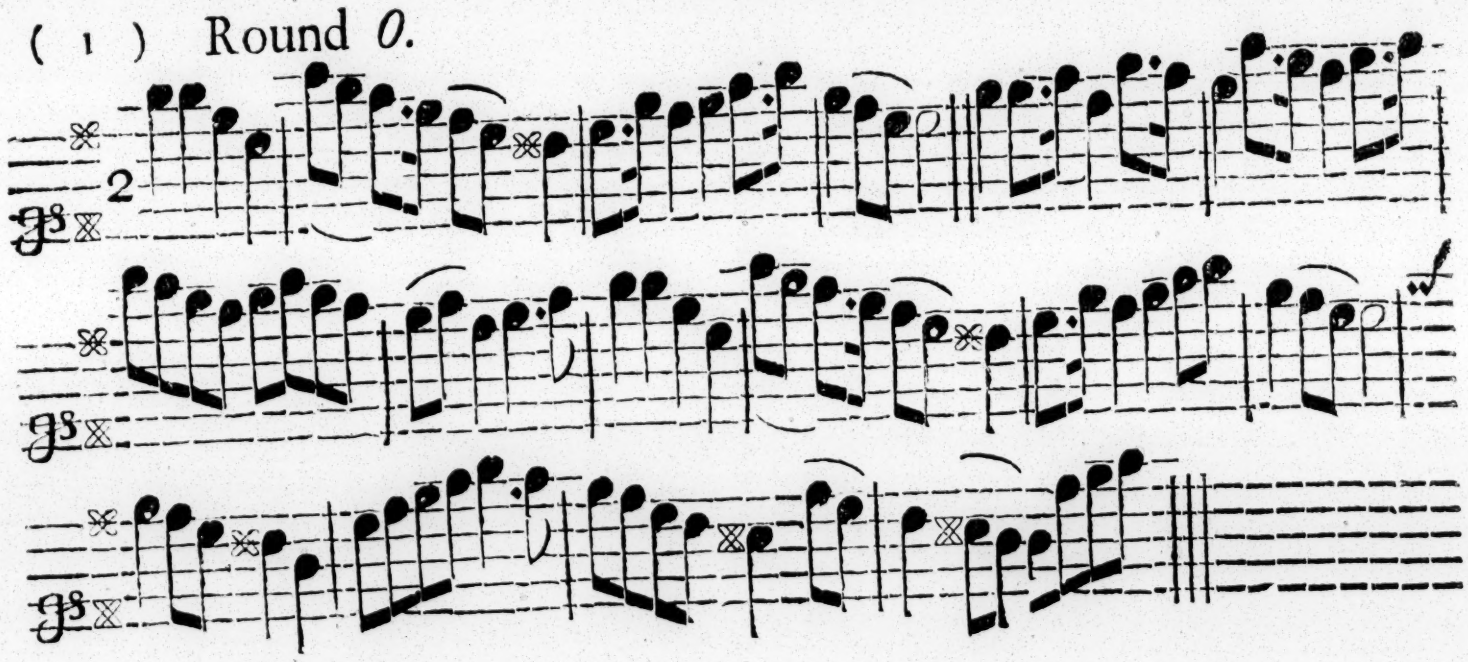
First Trebles.

(4) Hornpipe.

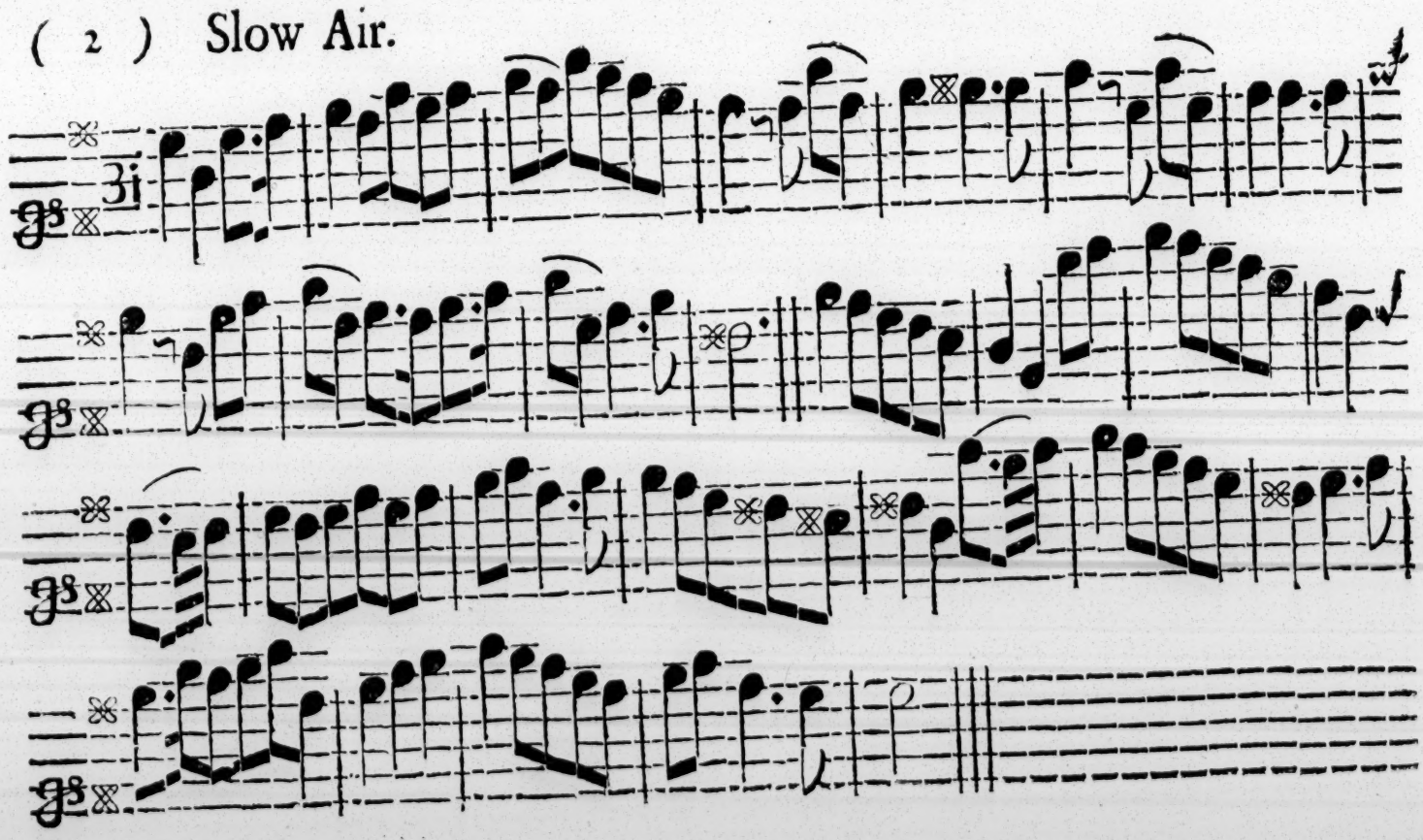


FINIS.

(1) Round *O.*

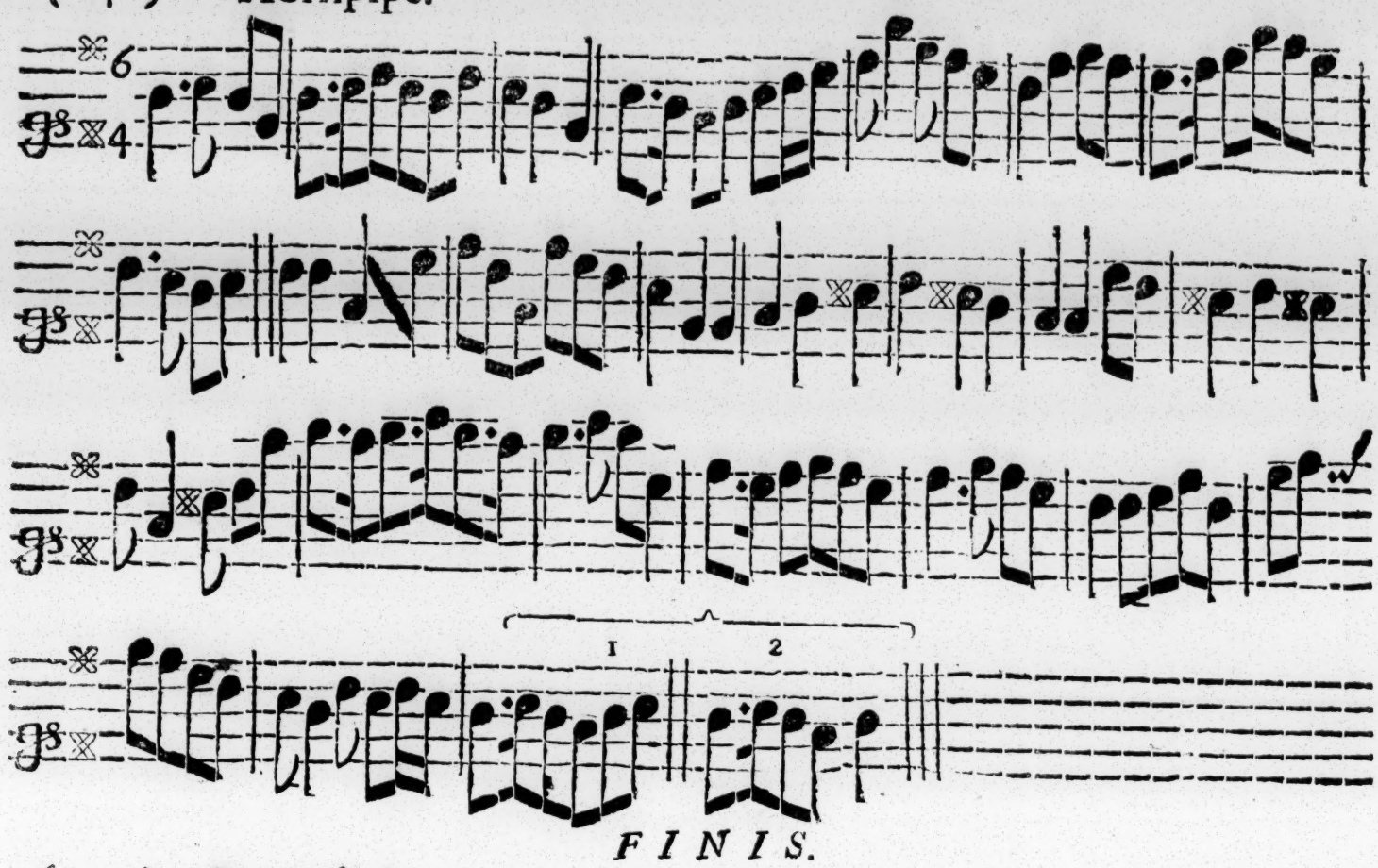


(2) Slow Air.



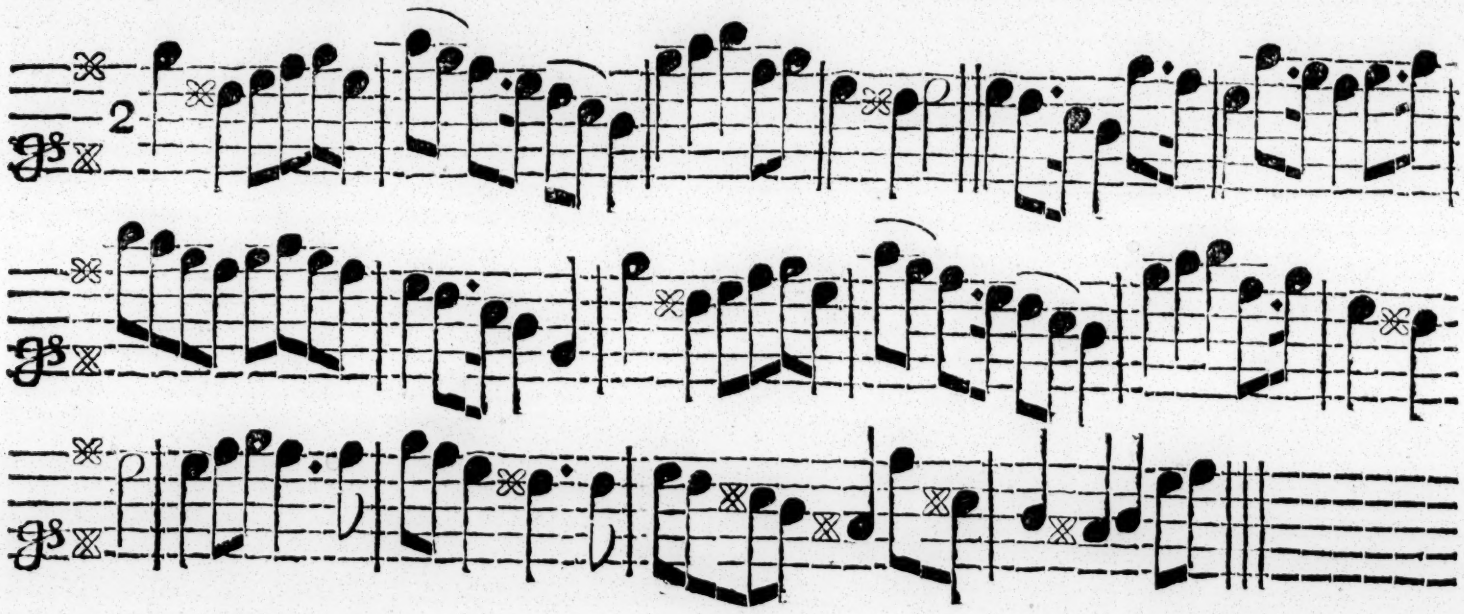
Second Trebles.

(4) Hornpipe.

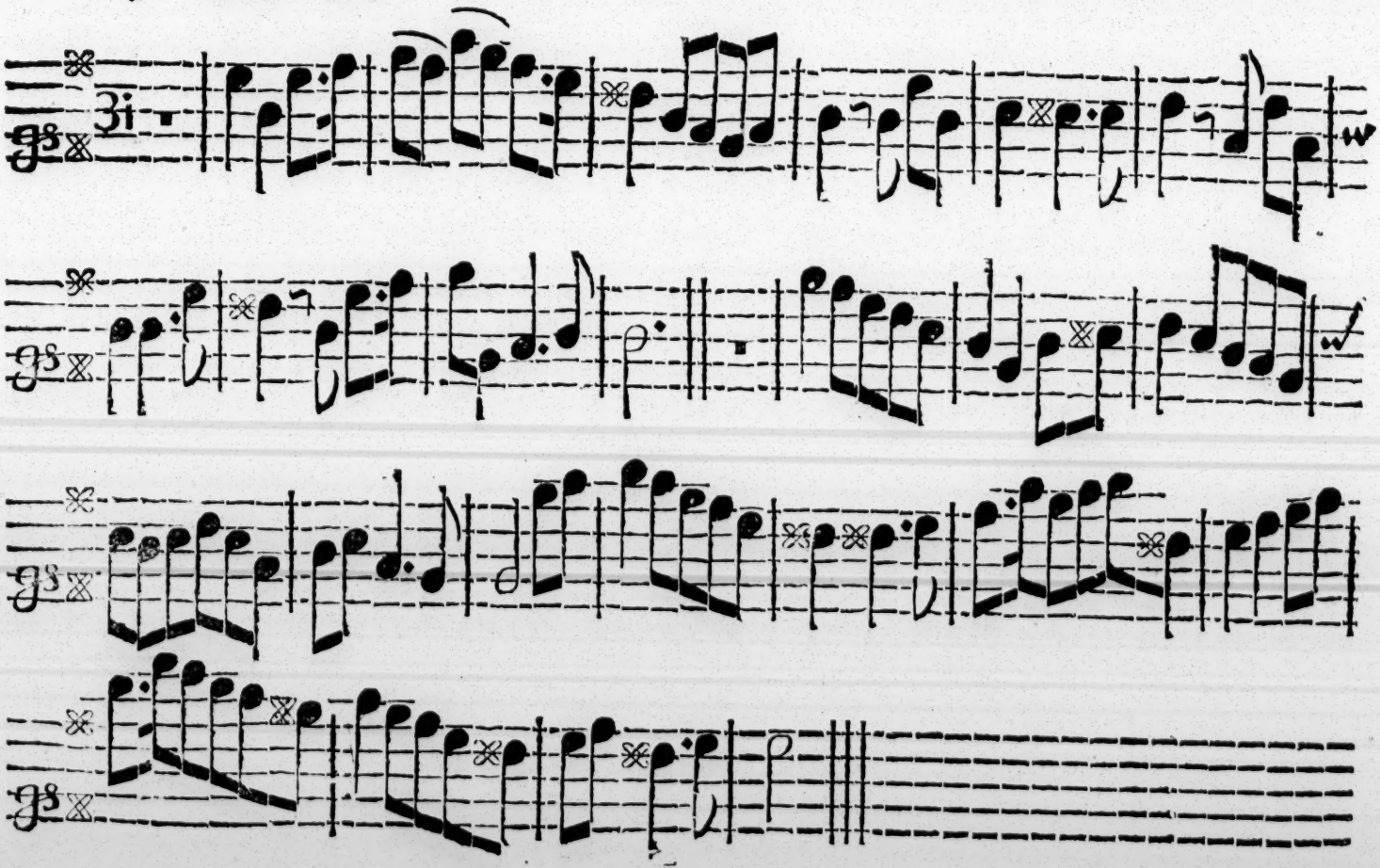


FINIS.

(1) Round *O.*

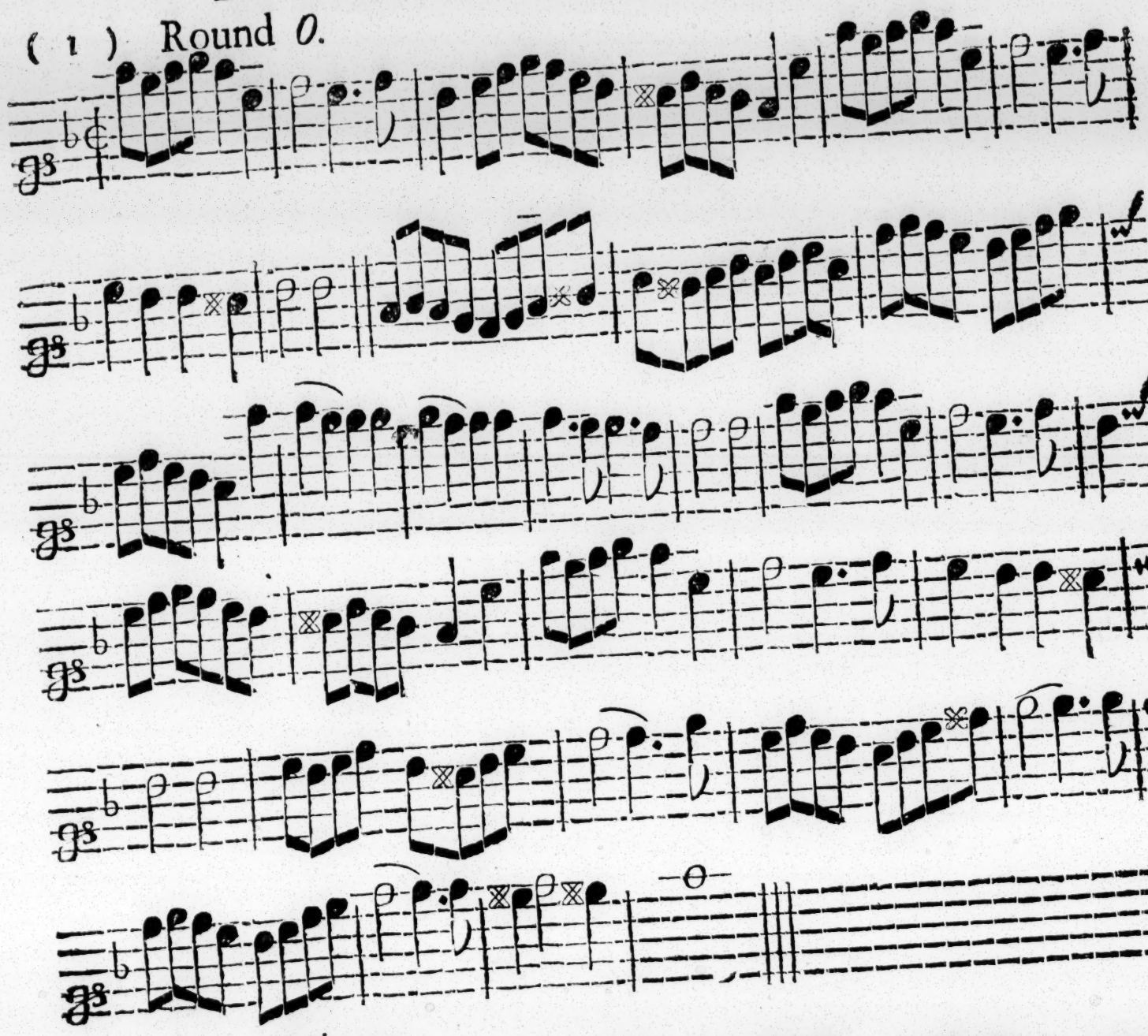


(2) Slow Air.

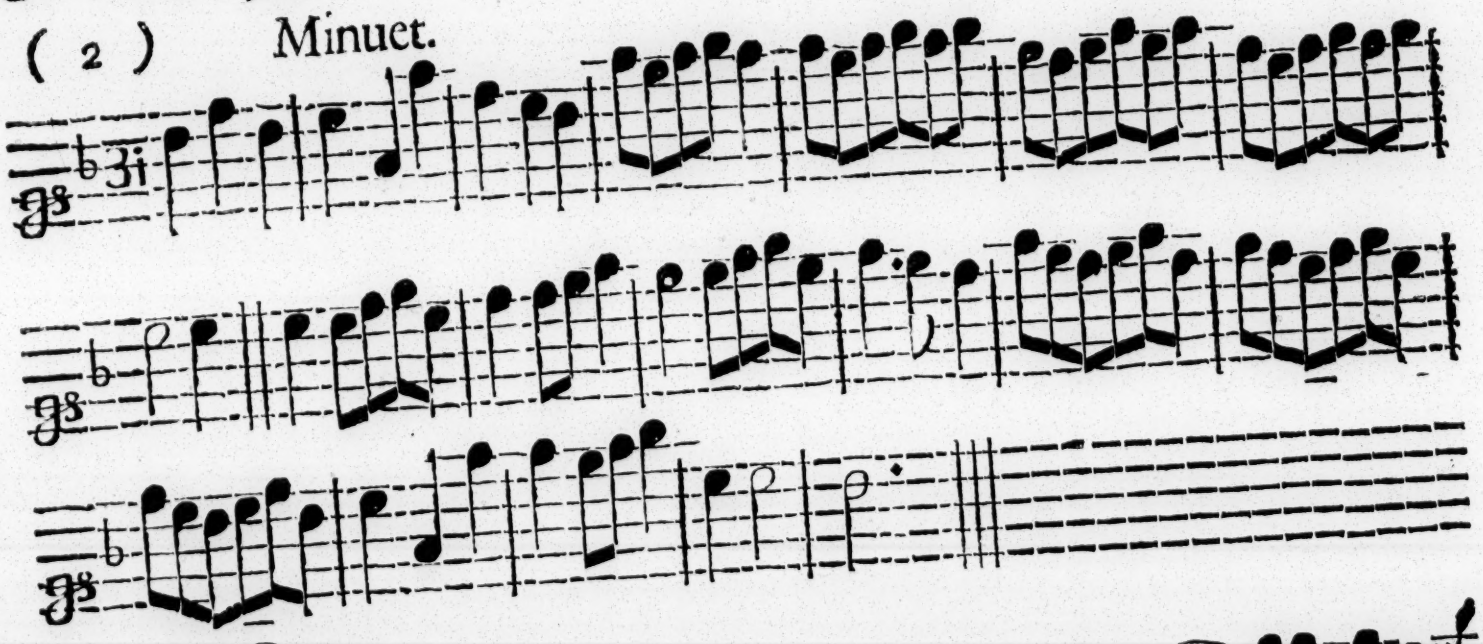


Mr. *Robert King*'s First Trebles.

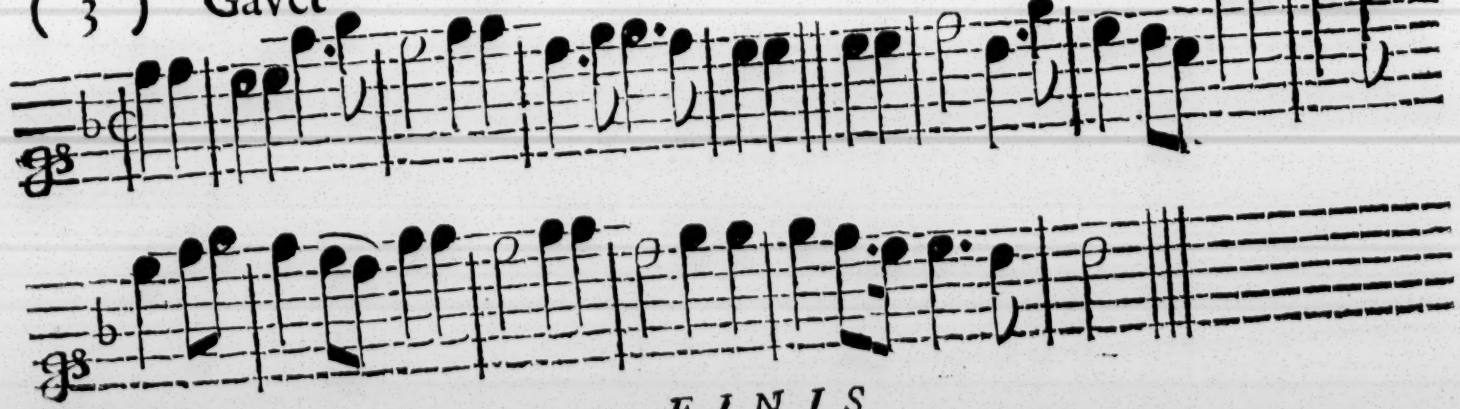
(1) Round *O*.



(2) Minuet.



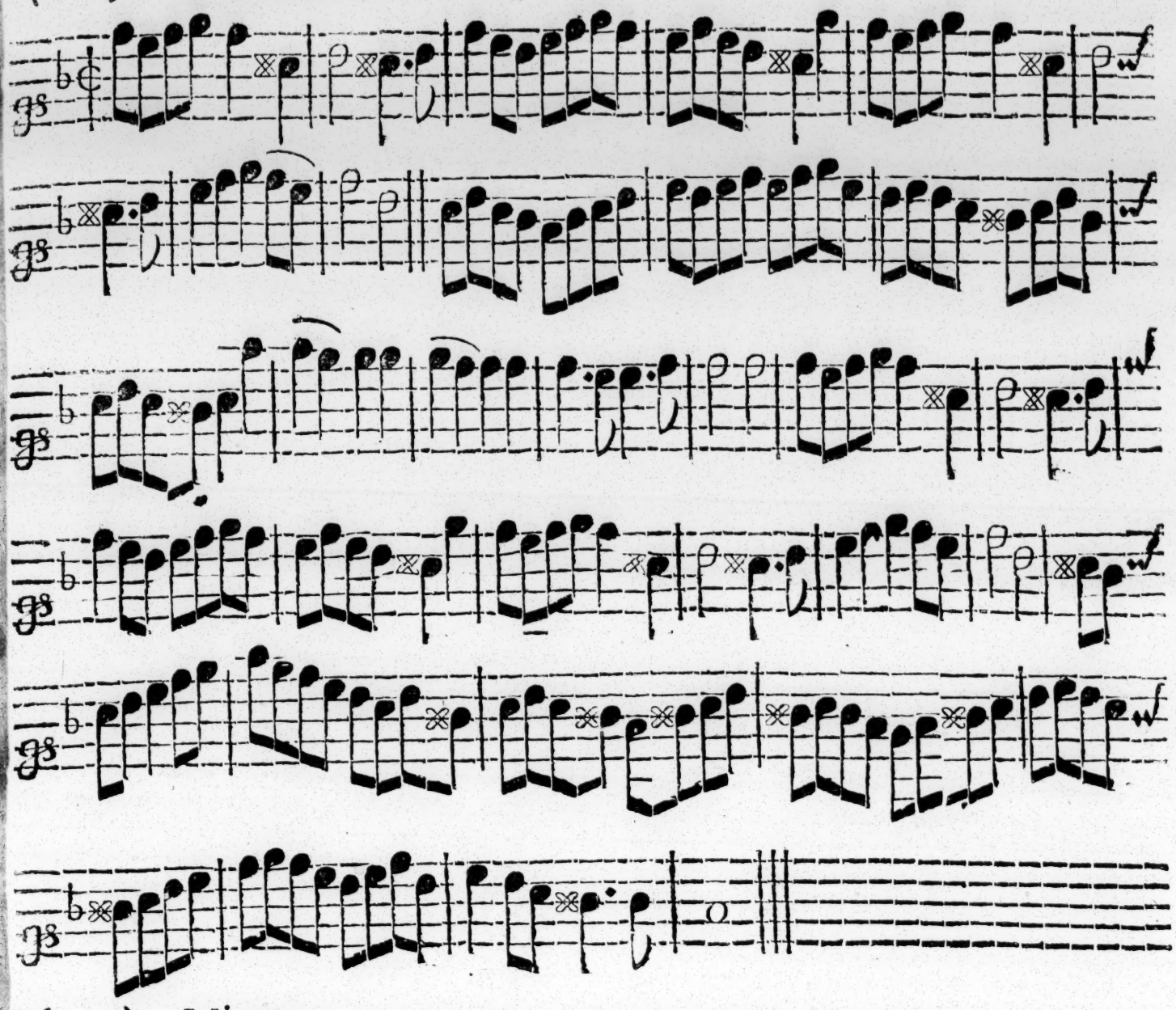
(3) Gavet



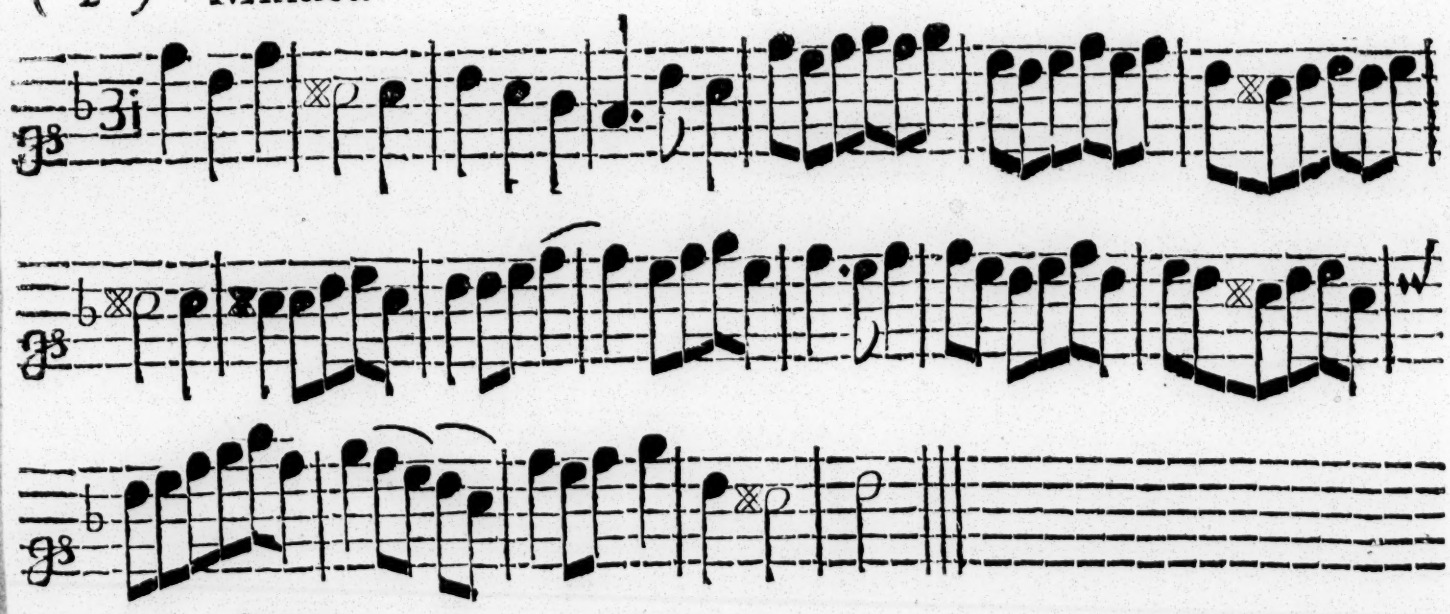
FINIS.

Mr. *Robert King*'s Second Trebles.

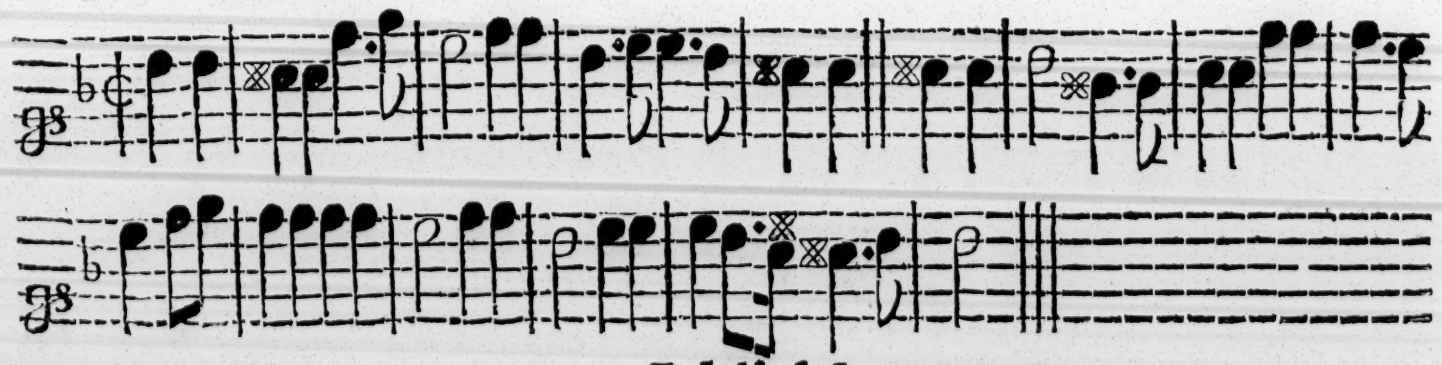
(1) Round *O*.



(2) Minuet.

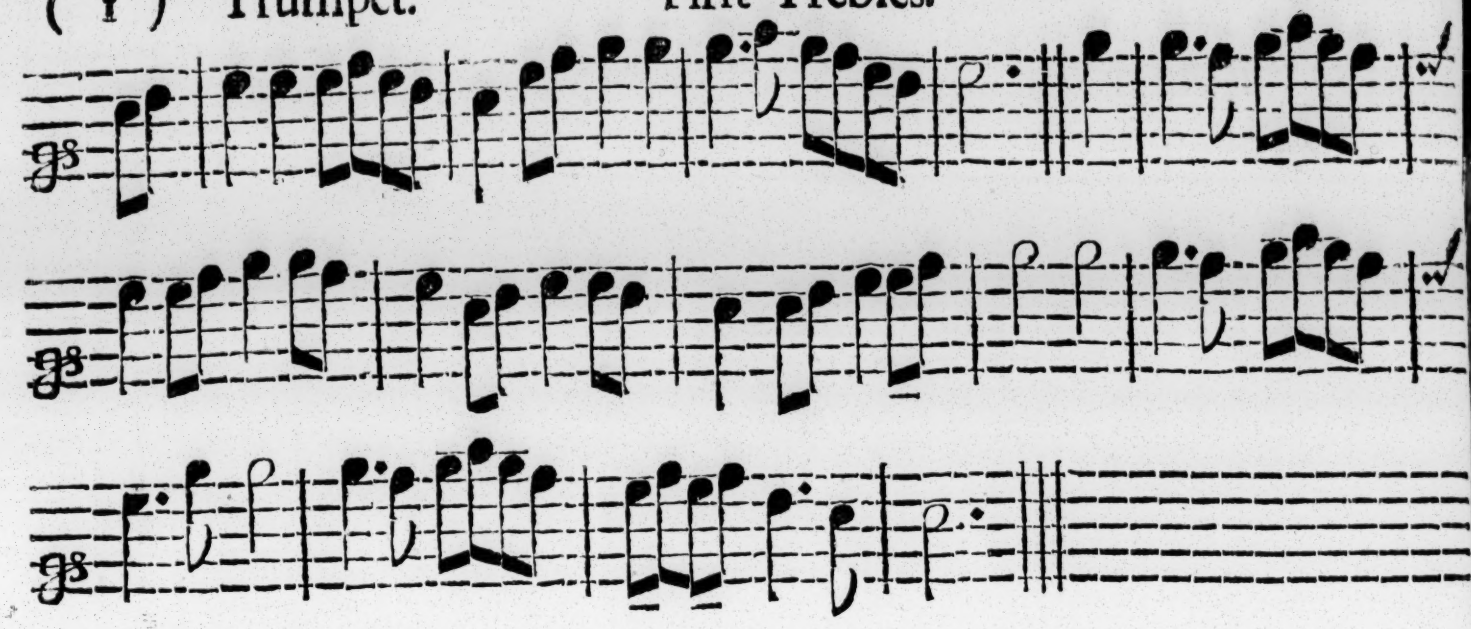


(3) Gavet.

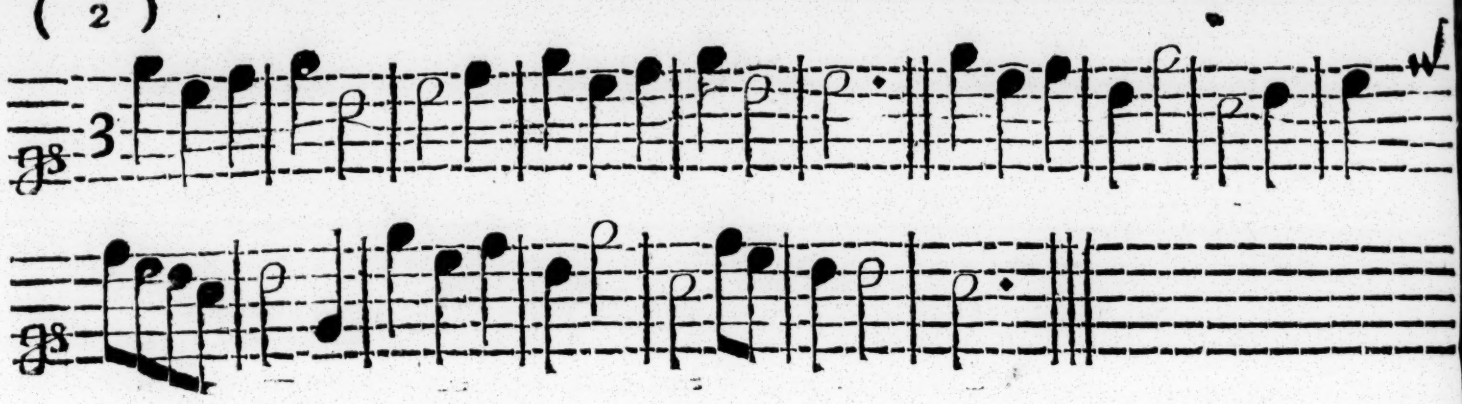


FINIS.

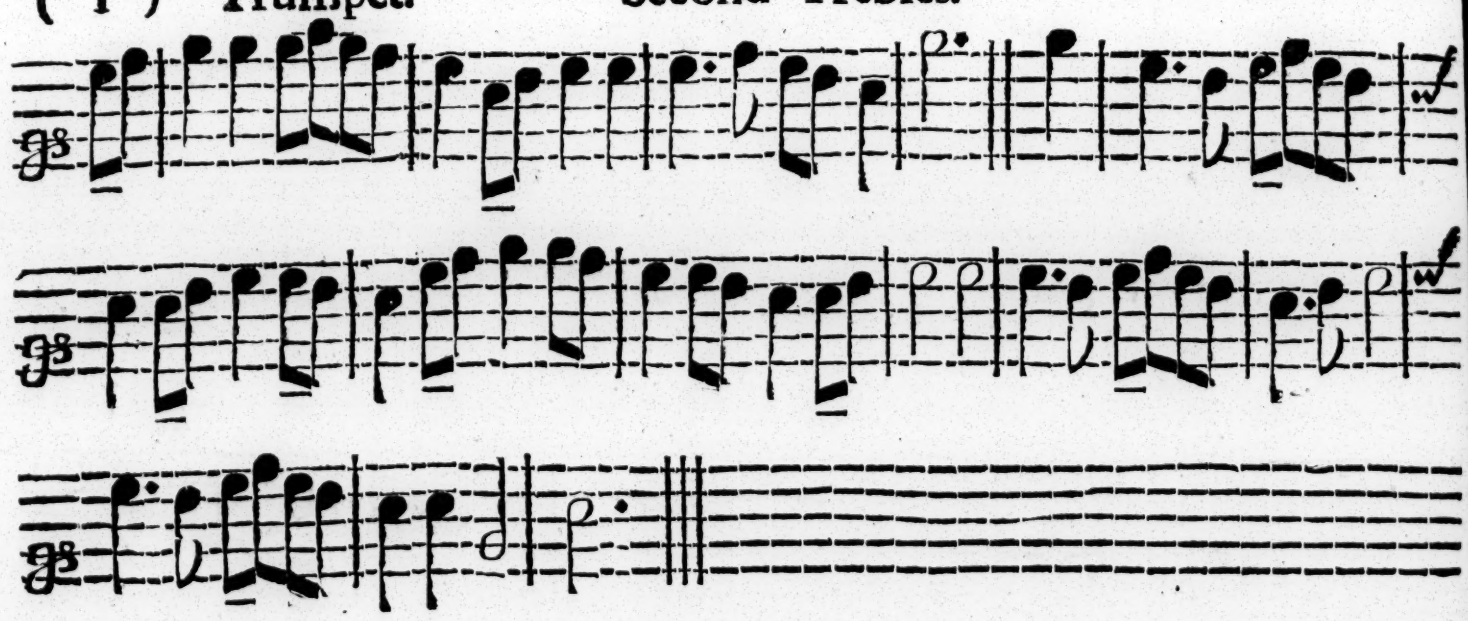
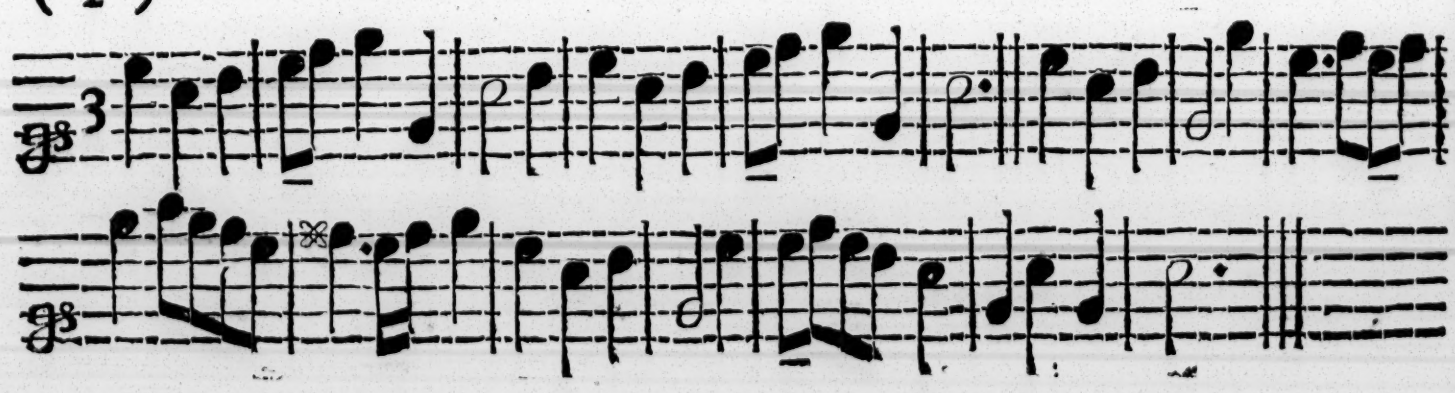
(1) Trumpet. First Trebles.



(2)



(1) Trumpet. Second Trebles.



(2)